

# European Paintings in The Metropolitan Museum of Art

*by artists born before 1865*

A SUMMARY CATALOGUE



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Katharine Baetjer

The Metropolitan Museum of Art, New York

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and His Wife*, 1788 (see page 386)

FRONTISPIECE: Paul Cézanne, French, *Mont Sainte-Victoire* (detail) (see page 468)

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Eugène Delacroix. French, 1798–1863. *Madame Henri François Riesener* (Félicité Longois, 1786–1847). Oil on canvas, 29¼ x 23¾ in. (74.3 x 60.3 cm). Gift of Mrs. Charles Wrightsman, 1994 (1994.430)

# DIRECTOR'S FOREWORD

I am pleased to introduce this summary catalogue of the Metropolitan Museum's collection of European paintings, which replaces that published in three volumes in 1980. The Metropolitan is a dynamic institution, committed to the augmentation and refinement of its holdings, and the process of change can be charted in this up-to-date listing, which is so up to date, in fact, that we include our most recent acquisition—made in March 1995—an important secular work of the Renaissance: the birth tray commissioned in 1449 for Lorenzo the Magnificent (overleaf). In this catalogue are recorded the phenomenal gifts and the purchases of the last fifteen years, and new research findings, most notably about attributions, are incorporated. The new edition, made possible in part by the generosity of the Samuel I. Newhouse Foundation, gave us the opportunity to adopt a more useful single-volume format, which allows image and text to appear together.

The publication of an overview of the European paintings collection encourages reflection on the Metropolitan's great debt to its donors. Two recent benefactions—those

of Jayne Wrightsman and Walter Annenberg—must be remarked. On the facing page is an illustration of Delacroix's portrait of Madame Riesener, one of many magnificent gifts from the collection formed by Jayne and Charles Wrightsman. The Wrightsmans' extraordinary generosity, primarily in the field of old master paintings, has a counterpart in Walter Annenberg's anticipated bequest and partial gifts of French Impressionist and Postimpressionist paintings, a detail of one of which, *Mont Sainte-Victoire* by Cézanne, appears as the frontispiece of this volume.

On this occasion we are struck once again by the remarkable quality and quantity of the Museum's holdings—the exceptional assemblages of works by Giovanni di Paolo, Vermeer, Tiepolo, and a number of Impressionist painters. We must, however, acknowledge some critical gaps: there is no painting by Saenredam, no signal High Renaissance or Mannerist altarpiece, no work by Caspar David Friedrich, Pontormo, or Le Nain. We look forward to the next edition of this catalogue, where we trust that some of these failings will have been corrected.

Philippe de Montebello  
*Director*





Giovanni di Ser Giovanni di Simone (called Scheggia). Italian, Florentine, 1407–1487. *The Triumph of Fame* (birth tray of Lorenzo de' Medici). Tempera, silver, and gold on wood; overall, with engaged frame, diam. 36½ in. (92.7 cm); recto, painted surface, diam. 24⅞ in. (62.5 cm); verso, painted surface, diam. 29⅞ in. (75.2 cm). Arms (verso) of the Medici and Tornabuoni families. Purchase in memory of Sir John Pope-Hennessy: Rogers Fund, The Annenberg Foundation, Drue Heinz Foundation, Annette de la Renta, Mr. and Mrs. Frank E. Richardson, and The Vincent Astor Foundation Gifts, Wrightsman and Gwynne Andrews Funds, special funds, and Gift of the children of Mrs. Harry Payne Whitney, Gift of Mr. and Mrs. Joshua Logan, and other gifts and bequests, by exchange, 1995 (1995.7)

# PREFACE

This catalogue is intended to supply essential information on all paintings, oil sketches, and finished pastels by European artists born before 1865 (not, as in the 1980 edition, in or before 1865) belonging to The Metropolitan Museum of Art. It also includes entries for thirty-five paintings and pastels from the anticipated bequest of Walter H. Annenberg; for twelve paintings and pastels that are the partial and promised gifts of Mr. and Mrs. Douglas Dillon, Janice H. Levin, Mr. and Mrs. Walter Mendelsohn, and an anonymous donor; for one painting that is the partial gift of Joanne Toor Cummings; and for six paintings that are the partial gifts of Walter H. and Leonore Annenberg.

The Department of European Paintings has custodial responsibility for most of the pictures. Also included here are works given, bequeathed to, or acquired for the departments of American Decorative Arts, American Painting and Sculpture, Arms and Armor, European Sculpture and Decorative Arts (ESDA), Medieval Art and The Cloisters, Musical Instruments, and—most importantly—the Robert Lehman Collection. The entries for Italian paintings in the Robert Lehman Collection follow John Pope-Hennessy's 1987 catalogue and incorporate a few subsequent changes; other Lehman entries appear largely as they did in the 1980 edition. Oil sketches and finished pastels, many of which are housed in the Department of Drawings and Prints, have been added. Some painted woodwork belonging to European Sculpture and Decorative Arts has been omitted. Paintings by European artists born in or after 1865 are the responsibility of the Department of Twentieth Century Art, and since 1980 we have made a more rigorous chronological division.

The size of the Metropolitan Museum's holdings of European paintings has not changed significantly over the past fifteen years, but as can be construed from the activity in these years, it has improved in quality. We acquired no fewer than 135 paintings by gift or bequest. We purchased

forty-nine paintings. The trustees authorized the deaccession and sale of 193 paintings, and additionally six paintings have been turned over to other New York state museums, for a total of 199. During the same period there have been close to 150 major changes of attribution. Our greatest strengths are in the areas of French painting, roughly 800 works; and Italian painting, roughly 700 works; with the balance—approximately 1,000—represented in declining numerical order by the Dutch, British, Netherlandish, German, Spanish, and Flemish schools, and a small number of icons varying as to country of origin but primarily Russian. It should be noted that it is more difficult than it may at first appear to provide a total. A complete Spanish retable is counted as a single work, for example, whereas three related panels apparently from the same banco must count as three. Bearing this in mind, we use 2,500 as the number of works in the collection at this writing.

The arrangement of this catalogue differs from that published in 1980: it is one volume rather than three, and the texts as well as the photographs are presented chronologically and by national and regional school. Entries by artist are ordered in accordance with their known or implied birth dates. To the best of our present knowledge, the works of individual artists are also arranged chronologically; however approximate dates are supplied only when there is relatively firm evidence, such as Salon entries. The chronological order is occasionally altered to accommodate the size of images. While artists are always identified by nationality, their works may be catalogued by school (for example, portraits by and attributed to Corneille de Lyon, born in The Hague, will be found among the sixteenth-century French paintings). Accordingly, we have supplied an index by artist as well as an index by accession number. The latter can be used as a guide to recent changes of attribution, and consecutive gifts and bequests of many major donors can be singled out. The manuscript is complete as of March 1, 1995.





Claude Monet. French, 1840–1926. *The Garden of Monet's House at Argenteuil*. Oil on canvas, 31 $\frac{7}{8}$  x 23 $\frac{3}{8}$  in. (81 x 60 cm). Signed (lower right): Claude Monet. Gift of Mrs. Charles Wrightsman, 1994 (1994.431)

# ACKNOWLEDGMENTS

As work on summary catalogues is cumulative, I should like to acknowledge those who helped me with the 1980 edition: Patricia Pellegrini, Alan E. Salz, and Elizabeth E. Gardner. I am much indebted to Mary Sprinson de Jésus, who is in charge of the old master paintings records, and to Gretchen Wold, who for several years assumed comparable responsibility for the nineteenth-century paintings. Guy Bauman gave generously of his knowledge during his all-too-brief tenure as Assistant Curator of Netherlandish Paintings. Everyone in the European Paintings Department—particularly Walter Liedtke, whose Dutch catalogue is forthcoming—has contributed from his or her ongoing scholarly work.

Jacob Bean, Curator Emeritus of Drawings, kindly agreed to the inclusion of oil sketches on paper and finished pastels from the holdings of his department; until shortly before his death he continued to offer advice and encouragement. Helmut Nickel, Curator Emeritus of Arms and Armor, assisted with armorial matters. Laurence B. Kanter,

Monique van Dorp, James Parker, James David Draper, William D. Wixom, Timothy Husband, Barbara Drake Boehm, and Stuart W. Pyhrr have verified information on material belonging to their respective departments. All credit lines have been reviewed by the Museum's Archivist, Jeanie James. Barbara Bridgers of the Photograph Studio was unfailingly helpful and Bruce Schwarz made new negatives of more than two hundred paintings. Summary catalogues defy completion, and this one has been in preparation for fully five years, during which time Kathleen Howard and Ellen Shultz, friends of long standing, have served alternately as editors: by now I should commend them not only for their critical intelligence and tact but for their endurance. Bruce Campbell, of whose gifts as a designer I stand in awe, has imposed an elegant and orderly design on an unyielding body of highly complex material. Philippe de Montebello and Everett Fahy, joined by John O'Neill and Barbara Burn in the Editorial Department, have always given this project their unstinting support.



# CATALOGUES

Catalogues of European paintings in The Metropolitan Museum of Art were published regularly in nine editions between 1904 and 1931. This early series was then discontinued in favor of more complete, critical catalogues encompassing one or several national or regional schools. Eleven such volumes, two summary catalogues, and a catalogue of The Jack and Belle Linsky Collection have been published since 1940:

Harry B. Wehle. *A Catalogue of Italian, Spanish and Byzantine Paintings*. New York, The Metropolitan Museum of Art, 1940.

Harry B. Wehle and Margaretta Salinger. *A Catalogue of Early Flemish, Dutch and German Paintings*. New York, The Metropolitan Museum of Art, 1947.

Josephine L. Allen and Elizabeth E. Gardner. *A Concise Catalogue of the European Paintings in The Metropolitan Museum of Art*. New York, The Metropolitan Museum of Art, 1954.

Charles Sterling. *A Catalogue of French Paintings XV–XVIII Centuries*. Cambridge, Harvard University Press, 1955.

Charles Sterling and Margaretta M. Salinger. *French Paintings II: XIX Century*. New York, The Metropolitan Museum of Art, 1966.

Charles Sterling and Margaretta M. Salinger. *French Paintings III: XIX–XX Centuries*. New York, The Metropolitan Museum of Art, 1967.

Federico Zeri with the assistance of Elizabeth E. Gardner. *Italian Paintings: Florentine School*. New York, The Metropolitan Museum of Art, 1971; reprinted, 1979.

Federico Zeri with the assistance of Elizabeth E. Gardner. *Italian Paintings: Venetian School*. New York, The Metropolitan Museum of Art, 1973.

Federico Zeri with the assistance of Elizabeth E. Gardner. *Italian Paintings: Sienese and Central Italian Schools*. New York, The Metropolitan Museum of Art, 1980.

Katharine Baetjer. *European Paintings in The Metropolitan Museum of Art by artists born in or before 1865: A Summary Catalogue*. 3 vols. New York, The Metropolitan Museum of Art, 1980.

Walter A. Liedtke. *Flemish Paintings in The Metropolitan Museum of Art*. 2 vols. New York, The Metropolitan Museum of Art in association with The J. Paul Getty Trust, 1984.

John Pope-Hennessy, Katharine Baetjer, Guy C. Bauman, Keith Christiansen, and Walter Liedtke, in *The Jack and Belle Linsky Collection in The Metropolitan Museum of Art*, New York, The Metropolitan Museum of Art, 1984, pp. 11–12, 20–125. Supplemented by Katharine Baetjer, Guy C. Bauman, and Mary Sprinson de Jésus, in “The Jack and Belle Linsky Collection in The Metropolitan Museum of Art: Addenda to the Catalogue,” *Metropolitan Museum Journal* 21 (1986), pp. 154–63.

Federico Zeri with the assistance of Elizabeth E. Gardner. *Italian Paintings: North Italian School*. New York, The Metropolitan Museum of Art, 1986.

John Pope-Hennessy assisted by Laurence B. Kanter. *The Robert Lehman Collection I: Italian Paintings*. New York, The Metropolitan Museum of Art in association with Princeton University Press, 1987.



## NOTE TO THE CATALOGUE

*When preceding the name of an artist:*

### **Attributed to**

indicates that although the painting is probably by the artist a certain degree of caution is required: the painting may be in poor condition, for example, or present knowledge about the extent or nature of the artist's work may be insufficient.

### **Workshop of**

indicates that the painting was executed in the artist's studio, and therefore probably within his lifetime, by an unidentified collaborator or pupil.

### **Style of/Follower(s) of**

indicates similarity to the work of the artist but may imply a significant distance in time or place of origin. The nationality and date to the quarter century are supplied where possible.

### **Copy after**

indicates that the original work is known or may be postulated. The nationality and date are supplied where possible.

Particular attention has been given to the verification of signatures, dates, and inscriptions. Excepting those in Russian and Greek, all have been transcribed in full. Most have also been translated in full, though there are a few commonly used phrases and abbreviations whose meaning is assumed to be understood: AETATIS SVAE and a date, for the age of a sitter; INRI, identifying Christ as King of the Jews; AVE MARIA, Hail Mary, for the Virgin; and EGO SVM, I am [the way, the truth, and the life: no man cometh unto the father but by me. John 14:6]. Whether effaced or deliberately elided, letters and numerals that can be supplied from biblical or other sources appear in square brackets, and in the interest of clarification, truncated phrases may also be expanded and bracketed in translation.

The works of each artist are arranged in approximate chronological sequence, but no attempt has been made to supply dates for undated paintings.

Paintings by unknown masters are listed under the country—and, as appropriate, school—of origin.

The designations Dutch and Flemish are used for artists active by or born in or after 1579, when the Union of Utrecht established what became the permanent boundary between the north and south Netherlands.

In general, hyphens are used for the names of French artists and sitters born after 1775.

Measurements are given in inches (to the ¼ in.) and centimeters, height preceding width; a chart has been used to achieve consistent conversions.

European Paintings in  
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A SUMMARY CATALOGUE

**Berlinghiero**

Italian, Lucca, active by 1228, died by 1236

***Madonna and Child***

Tempera on wood, gold ground; overall  
31<sup>5</sup>/<sub>8</sub> × 21<sup>1</sup>/<sub>8</sub> in. (80.3 × 53.7 cm); painted  
surface 30 × 19<sup>1</sup>/<sub>2</sub> in. (76.2 × 49.5 cm)

Gift of Irma N. Straus, 1960

60.173



60.173

**Master of the Magdalen**

Italian, Florentine, active 1265–1295

***Madonna and Child Enthroned* (triptych)**

Central panel: Madonna and Child

Enthroned with Saints Paul and Peter and  
(above) the Annunciation; left wing: Christ in  
Glory, Last Supper, and Betrayal of Christ;  
right wing: Crucifixion, Way to Calvary, and  
Flagellation

Tempera on wood, gold ground; central panel

16 × 11<sup>1</sup>/<sub>8</sub> in. (40.6 × 28.3 cm); left wing

15 × 5<sup>5</sup>/<sub>8</sub> in. (38.1 × 14.3 cm); right wing

15 × 5<sup>1</sup>/<sub>2</sub> in. (38.1 × 14 cm)

Inscribed (top of central panel): [illegible]

Gift of George Blumenthal, 1941

41.100.8

***Madonna and Child* (fragment)**

Tempera on wood, irregular, 29<sup>1</sup>/<sub>2</sub> × 18<sup>1</sup>/<sub>4</sub> in.

(74.9 × 46.4 cm)

Gift of Irma N. Straus, 1964

64.189.1



41.100.8



64.189.1



41.100.21



69.280.4

### Italian (Florentine) Painters

late 13th century

#### *Madonna and Child Enthroned*

Tempera on wood, gold ground,

60½ × 36 in. (153.7 × 91.4 cm)

Inscribed (on each side of Madonna's halo, in Greek): Mother of God

Gift of George Blumenthal, 1941

41.100.21

fourth quarter 13th century

#### *Madonna and Child Enthroned*

Tempera on wood, gold ground,

32¾ × 21⅞ in. (83.2 × 55.6 cm)

Gift of Mrs. W. Murray Crane, 1969

69.280.4

### Master called Pseudo-Master of Varlungo

Italian, Florentine, active fourth quarter 13th century

#### *Madonna and Child Enthroned with Angels*

Tempera on wood, silver ground; overall 51¼ × 32⅝ in. (130.2 × 82.9 cm); painted surface 50¼ × 28 in. (127.6 × 71.1 cm)

Gift of Robert Lehman, 1949

49.39



49.39



63.203

### Lippo di Benivieni

Italian, Florentine, active 1296–1327

#### *Madonna and Child* (fragment)

Tempera on wood, gold ground,

67¼ × 33¾ in. (170.8 × 85.7 cm)

Inscribed (on border of cloth of honor): [A]UE . MARISTELLA . DEI MAT[ER] / ALMA . ATQUE SEMPER VIRGO. (Hail, Star of the Sea, beloved Mother of God, and ever virgin [From Ave maris stella, a hymn to the Virgin].)

Gift of Robert Lehman, 1963

63.203

### Pacino di Bonaguida

Italian, Florentine, active 1303–1320 or later

#### *Saint John on Patmos, Madonna and Child Enthroned, and Death of the Virgin; The Crucifixion* (diptych)

Left wing: Saint John on Patmos, Madonna and Child Enthroned with Saints Paul and Francis, and Death of the Virgin; right wing: Crucifixion with Saint John the Baptist, the Virgin, Saints Mary Magdalen and John the Evangelist, and a bishop saint

Tempera on wood, gold ground; left wing

24¾ × 16 in. (61.9 × 40.6 cm); right wing

24¾ × 15¾ in. (61.9 × 40 cm)

Gift of Irma N. Straus, 1964

64.189.3ab



64.189.3a



64.189.3b



**Giotto di Bondone**

Italian, Florentine, 1266/76–1337

***The Epiphany***

This scene from the life of Christ is from a series to which six others belong:

Presentation (Isabella Stewart Gardner Museum, Boston), Last Supper and Crucifixion (both Alte Pinakothek, Munich), Entombment (Berenson collection, Villa I Tatti, Florence), Descent into Limbo (Alte Pinakothek, Munich), and Pentecost (National Gallery, London).

Tempera on wood, gold ground,

17<sup>3</sup>/<sub>4</sub> × 17<sup>1</sup>/<sub>4</sub> in. (45.1 × 43.8 cm)

John Stewart Kennedy Fund, 1911

II.126.1



II.126.1

**Italian (Tuscan) Painter**

first quarter 14th century

***Madonna and Child; Pietà* (diptych)**

Tempera on wood, gold ground; left wing,

overall, with engaged frame, 6<sup>3</sup>/<sub>8</sub> × 4<sup>5</sup>/<sub>8</sub> in.

(16.2 × 11.7 cm); left wing, painted surface

4<sup>7</sup>/<sub>8</sub> × 3<sup>1</sup>/<sub>2</sub> in. (12.4 × 8.9 cm); right wing,overall, with engaged frame, 6<sup>1</sup>/<sub>4</sub> × 4<sup>5</sup>/<sub>8</sub> in.

(15.9 × 11.7 cm); right wing, painted surface

4<sup>3</sup>/<sub>4</sub> × 3<sup>3</sup>/<sub>8</sub> in. (12.1 × 8.6 cm)

Robert Lehman Collection, 1975

1975.1.3–4

ROBERT LEHMAN COLLECTION

**Maso di Banco**

Italian, Florentine, active 1320–1346

***Saint Anthony of Padua***

This panel belonged to a polyptych that

included a Madonna and Child

(Gemäldegalerie, SMPK, Berlin) and Saints

Anthony Abbot and John the Baptist (both

destroyed, 1945).

Tempera on wood, gold ground, arched top,

29<sup>1</sup>/<sub>4</sub> × 16 in. (74.3 × 40.6 cm)

Maitland F. Griggs Collection, Bequest of

Maitland F. Griggs, 1943

43.98.13

**Biadaiolo Illuminator**

Italian, Florentine, active second quarter 14th century

***The Last Judgment; Madonna and Child with Saints; The Crucifixion; The Glorification of Saint Thomas Aquinas; The Nativity***

Tempera on wood, gold ground; overall

26<sup>3</sup>/<sub>8</sub> × 18<sup>5</sup>/<sub>8</sub> in. (67 × 47.3 cm); paintedsurface 23<sup>1</sup>/<sub>4</sub> × 16<sup>5</sup>/<sub>8</sub> in. (59.1 × 42.2 cm)

Inscribed: (on scroll held by angel at left in

Last Judgment) VENITE BENEDITT/PATER MEI

EPOSIDETE (Come, ye blessed of my Father,

inherit [the kingdom] [Matthew 25:34].); (on

scroll held by angel at right in Last Judgment)

GITE.MALLADITTI.INI/NGNAM ETERNA

(Depart [from me], ye cursed, into everlasting

fire [Matthew 25:41].); (on scroll held by



1975.1.3



1975.1.4

Saint Peter in Glorification) ASCULTA OFILII  
P[RE]C/ETTA MAGISTRI (Hear [my] sons the  
precepts of the master)

Robert Lehman Collection, 1975

1975.1.99

ROBERT LEHMAN COLLECTION

**Master of the Codex of Saint George**

Italian, Florentine, active second quarter 14th century

***The Crucifixion; The Entombment***

These panels, and the Noli Me Tangere and the Coronation of the Virgin (both Bargello,



43.98.13



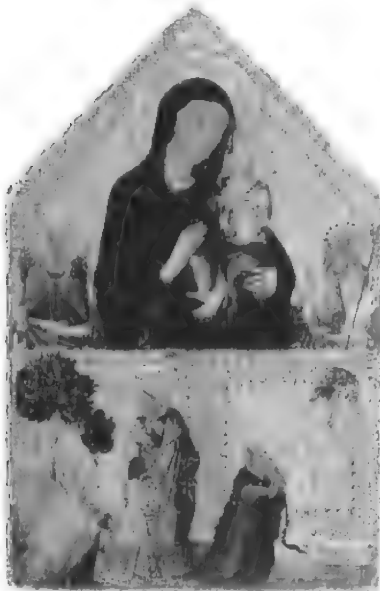
1975.1.99



61.200.1



61.200.2



1982.60.2



1974.217

Florence), probably belonged to a portable altarpiece.

Tempera on wood, gold ground, shaped top; overall (1) 18 × 11<sup>3</sup>/<sub>4</sub> in. (45.7 × 29.8 cm), (2) 18<sup>1</sup>/<sub>8</sub> × 11<sup>3</sup>/<sub>4</sub> in. (46 × 29.8 cm); painted surface, each 15<sup>5</sup>/<sub>8</sub> × 10<sup>5</sup>/<sub>8</sub> in. (39.7 × 27 cm)  
Inscribed: (on cross) ·I·N·R·I·; (on banner) SPQR

The Cloisters Collection, Bequest of John D. Rockefeller Jr., 1960

61.200.1–2

THE CLOISTERS

### Italian (Pisan) Painter

second quarter 14th century

*Madonna and Child with Saints Michael and John the Baptist; The Noli Me Tangere; The Conversion of Saint Paul*

Tempera on wood, gold ground; overall, with additions 18 × 11<sup>5</sup>/<sub>8</sub> in. (45.7 × 29.5 cm); without additions 17<sup>1</sup>/<sub>2</sub> × 11 in.

(44.5 × 27.9 cm); painted surface

17<sup>1</sup>/<sub>4</sub> × 10<sup>7</sup>/<sub>8</sub> in. (43.8 × 27.6 cm)

Inscribed: (upper right, on Saint John's scroll) Ec[c]e ag[nu]s dei. Ecce / qui tollit pecc[at]um mundi]. [John 1: 29]; (lower right, on Christ's scroll) [Sau]le qu[i]d me / persequeris [?] (Saul, why persecutest thou me? [Acts 9:4]); (bottom right) . . . / . . . girenus qu . . . / . . . / . . . et . . . / ingre . . . / quid . . .

The Jack and Belle Linsky Collection, 1982  
1982.60.2

### Bernardo Daddi

Italian, Florentine, active by 1327, probably died 1348

*Christ Enthroned with Saints*

Tempera on wood, gold ground, irregular, 7<sup>1</sup>/<sub>2</sub> × 9 in. (19.1 × 22.9 cm)

Inscribed (bottom): hec sū[n]t nō[m]i[n]a. s[an]c[t]orum & s[an]c[t]arum quouis reliq[ui]a[e] sū[n]t hic. S[an]cti. [se]bstia[n]i. / leonis. alexā[n]dri. peregrini. phil[i]ppy. rufi[nianus]. [iu]ste. cō[n]cordie. & decē[n]tie. / & aliorum s[an]c[t]orum de monasterio s[an]c[t]i sebastian[i] deroma.

Quas frater / Simon abbas d[i]c[t]i monasterii dedit (Here are the names of the saints, male and female, whose relics are here: of Saints Sebastian, Leo, Alexander, Peregrine, Philip, Rufinianus, Justa, Concordius, Decentius, and other saints of the monastery of Saint Sebastian of Rome which Brother Simon, the abbot of said monastery, gave)

Bequest of Harriet H. Jonas, 1974

1974.217



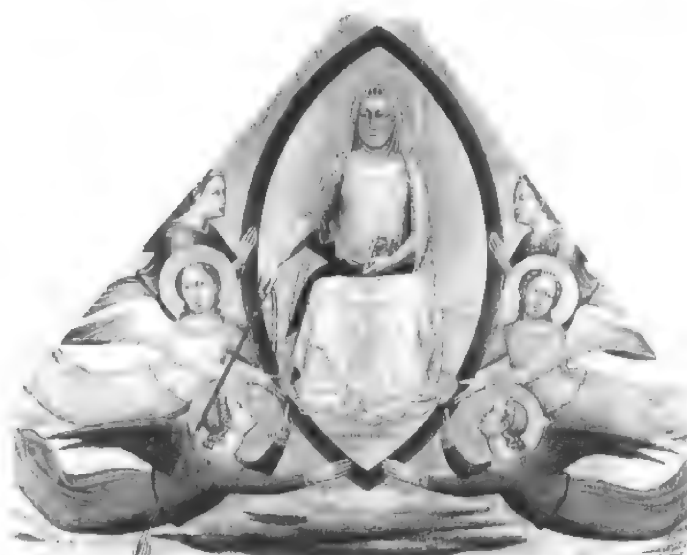
43.98.3



41.190.15



43.98.4



1975.1.58

***Saint Reparata before the Emperor Decius***

This panel and the following two (41.190.15, 43.98.4), together with Saint Reparata in Prison (private collection), Saint Reparata in a Furnace (private collection), and the Beheading of Saint Reparata (location unknown), constituted the predella of an unidentified altarpiece.

Tempera on wood,  $12\frac{5}{8} \times 15\frac{7}{8}$  in. (32.1 × 40.3 cm)

Maitland F. Griggs Collection, Bequest of Maitland F. Griggs, 1943

43.98.3

***Saint Reparata Tortured with Red-Hot Irons*** (predella panel)

Tempera on wood, gold ground (tooled pattern added possibly in the late 19th century),  $13 \times 16\frac{1}{2}$  in. (33 × 41.9 cm)

Bequest of George Blumenthal, 1941

41.190.15

***Saint Reparata Being Prepared for Execution*** (predella panel)

Tempera on wood, gold ground,  $9\frac{3}{8} \times 13\frac{5}{8}$  in. (24.4 × 34.6 cm)

Maitland F. Griggs Collection, Bequest of Maitland F. Griggs, 1943

43.98.4

**Bernardo Daddi**

and

**The Assistant of Daddi**

Italian, Florentine, active in the 1340s

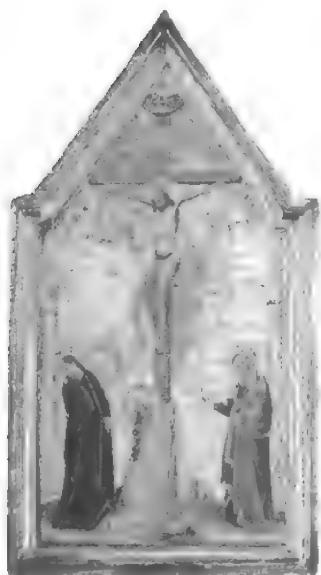
***The Assumption of the Virgin*** (fragment of an altarpiece)

Tempera on wood, gold ground,  $42\frac{1}{2} \times 53\frac{7}{8}$  in. (108 × 136.8 cm)

Robert Lehman Collection, 1975

1975.1.58

ROBERT LEHMAN COLLECTION



41.190.12



1975.1.59





32.100.70



41.100.15

### ***Madonna and Child Enthroned with Saints***

This painting is the left wing of a diptych and was paired with a Crucifixion (art market, 1965). The saints are John the Baptist, Francis, Louis of Toulouse, Catherine of Alexandria, Agnes, Elizabeth of Hungary, Anthony of Padua, and an Evangelist.

Tempera on wood, gold ground; overall  $13\frac{1}{4} \times 8\frac{1}{2}$  in. ( $33.7 \times 21.6$  cm); painted surface  $13 \times 8\frac{1}{8}$  in. ( $33 \times 20.6$  cm)

Gift of George Blumenthal, 1941

41.100.15

### **Follower of Bernardo Daddi**

Italian, Florentine, painted about 1335–40

#### ***The Nativity***

This panel is probably the left wing of a diptych. The verso is painted in four quadrants with alternating fields of red and green bordered in yellow; at the center of each field is a quatrefoil interlaced with a rosette.

Tempera on wood, gold ground; overall, with engaged frame,  $11\frac{1}{8} \times 8\frac{3}{8}$  in.

( $29.5 \times 21.3$  cm); painted surface  $8\frac{1}{2} \times 6\frac{7}{8}$  in. ( $21.6 \times 17.5$  cm)

Robert Lehman Collection, 1975

1975.1.60

ROBERT LEHMAN COLLECTION



1975.1.60 (recto)



1975.1.60 (verso)

### **Workshop of Bernardo Daddi**

***The Crucifixion*** (central panel of a portable altarpiece)

Tempera on wood, gold ground, arched top,  $18\frac{3}{4} \times 10\frac{1}{4}$  in. ( $47.6 \times 26$  cm)

Inscribed (on cross): HIC EST IHS

/[NA]SARENVS/REX [JV]DEO[RVM]

Bequest of George Blumenthal, 1941

41.190.12

### ***Madonna and Child Enthroned***

Tempera on wood, transferred to canvas and laid down on wood, gold ground,

$10\frac{1}{8} \times 3\frac{3}{4}$  in. ( $25.7 \times 9.5$  cm)

Robert Lehman Collection, 1975

1975.1.59

ROBERT LEHMAN COLLECTION

### ***Madonna and Child Enthroned with Saints*** (triptych)

Central panel: Saints Nicholas(?) and Bartholomew with donors, one a Franciscan monk; left wing: Saint Francis Receiving the Stigmata and (above) Angel of the Annunciation; right wing: Crucifixion and (above) Virgin Annunciate

Tempera on wood, gold ground; central panel, overall  $19\frac{1}{2} \times 11\frac{1}{4}$  in. ( $49.5 \times 28.6$  cm); central panel, painted surface  $13\frac{1}{4} \times 7\frac{3}{4}$  in.

( $33.7 \times 19.7$  cm); left wing  $18\frac{1}{8} \times 5\frac{1}{2}$  in.

( $46 \times 14$  cm); right wing  $18\frac{1}{4} \times 5\frac{1}{8}$  in.

( $46.4 \times 14.3$  cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.70

### **Taddeo Gaddi**

Italian, Florentine, active by 1334, died 1366

### ***Madonna and Child Enthroned with Saints***

This altarpiece may be tentatively identified with one mentioned by Vasari as on the high altar of the church of Santo Stefano al Ponte Vecchio, Florence. Originally composed of five panels with pointed tops, it was reframed in the early 16th century; the pilasters and the Evangelists in the spandrels, by David Ghirlandaio (1452–1525), were painted at that time. The saints (left to right) are Lawrence, John the Baptist, James the Greater, and Stephen.

Tempera on wood, gold ground; overall  $43\frac{1}{4} \times 90\frac{1}{8}$  in. ( $109.9 \times 228.9$  cm);

Lawrence  $43\frac{1}{4} \times 15\frac{1}{2}$  in.

( $109.9 \times 39.4$  cm); John  $43\frac{1}{4} \times 13\frac{1}{2}$  in.

( $109.9 \times 34.3$  cm); Madonna and Child

$43\frac{1}{4} \times 28\frac{1}{2}$  in. ( $109.9 \times 72.4$  cm); James

$43\frac{1}{4} \times 15\frac{3}{4}$  in. ( $109.9 \times 40$  cm); Stephen

$43\frac{1}{4} \times 16\frac{3}{4}$  in. ( $109.9 \times 42.5$  cm)

Inscribed (on frame): S.LAVRENTIVS

S.IOHANES S.MARIA: MATER DEI S.IACOBVS

S.STEFANVS (Saint Lawrence; Saint John; Holy

Mary, Mother of God; Saint James; Saint

Stephen)

Rogers Fund, 1910

10.97

**Puccio di Simone**

Italian, Florentine, active about 1340, died 1362

***The Nativity***

This panel formed part of a predella, other parts of which are a *Pietà* (Gemäldegalerie, SMPK, Berlin) and *Three Marys at the Tomb* (Statens Museum for Kunst, Copenhagen).

Tempera on wood, gold ground,

7<sup>7</sup>/<sub>8</sub> × 15 in. (20 × 38.1 cm)

Robert Lehman Collection, 1975

1975.1.105

ROBERT LEHMAN COLLECTION



10.97



1975.1.105

**Niccolò di Tommaso**

Italian, Florentine, active 1343–1376

***The Man of Sorrows***

Fresco, transferred to canvas, 65 × 70 in.

(165.1 × 177.8 cm)

Inscribed (on cross): inri

The Cloisters Collection, 1925

25.120.241

THE CLOISTERS



25.120.241



07.200

**Giovanni da Milano (Giovanni di Jacopo di Guido da Caversaio)**

Italian, Florentine, active 1346–1369

***Madonna and Child with Donors* (lunette)**

Tempera on wood, gold ground,

27<sup>1</sup>/<sub>8</sub> × 56<sup>3</sup>/<sub>4</sub> in. (68.9 × 144.1 cm)

Rogers Fund, 1907

07.200



25.120.241



07.200

**Master of the Orcagnesque  
*Misericordia***

Italian, Florentine, active second half 14th century

***Head of Christ***

The verso is decorated with a white-bordered purple quatrefoil design on a green ground; within the quatrefoil are squares and triangles of white, purple, and black.

Tempera on wood, gold ground; overall, with engaged frame, 11<sup>5</sup>/<sub>8</sub> × 8<sup>1</sup>/<sub>8</sub> in.

(29.5 × 20.6 cm); painted surface

9<sup>5</sup>/<sub>8</sub> × 6<sup>7</sup>/<sub>8</sub> in. (24.4 × 15.6 cm)

Inscribed (on Christ's collar): : PACEM : MEAM

: DOVOBIS (My peace I give unto you [John

14:27].)

Gift of The Jack and Belle Linsky

Foundation, 1981

1981.365.2



1981.365.2 (recto)



1981.365.2 (verso)

***Crucifix***

Terminals: (recto) Virgin and Saints John the Baptist, Francis of Assisi, and Bonaventura; (verso) four Evangelists. The recto and verso have been separated.

Tempera on wood, gold ground,

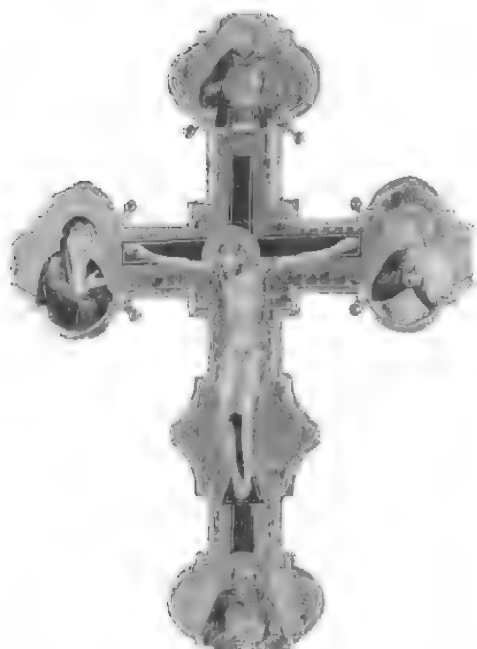
18 × 13<sup>1</sup>/<sub>4</sub> in. (45.7 × 33.7 cm)

Inscribed (recto): INRI

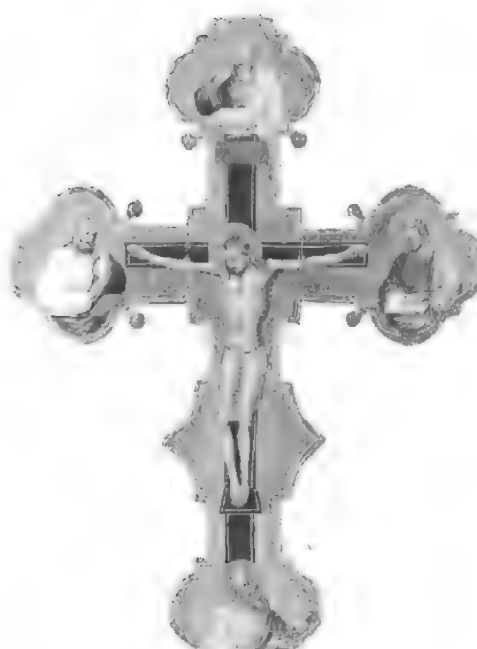
Gift of Samuel H. Kress, 1927

27.231ab





27.231a (recto)



27.231b (verso)

### *The Vision of Saint Catherine of Alexandria*

This panel formed part of a predella, other panels of which are the Disputation of Saint Catherine (private collection) and the Martyrdom of Saint Catherine (Worcester Art Museum, Massachusetts). It is possible that the central panel of the altarpiece is a Mystic Marriage of Saint Catherine (private collection).

Tempera on wood, gold ground; overall  $8\frac{1}{4} \times 13\frac{1}{2}$  in. (21 × 34.3 cm); painted surface  $7\frac{7}{8} \times 12\frac{7}{8}$  in. (20 × 32.7 cm)

Robert Lehman Collection, 1975

1975.1.62

ROBERT LEHMAN COLLECTION

### **Don Silvestro de' Gherarducci**

Italian, Florentine, 1339–1399

#### *The Crucifixion*

This panel may be the central pinnacle of an altarpiece of 1372 from the Sala del Capitolo of the Convento degli Angeli, Florence, which also included wings with saints (private collection and Musée d'Histoire et d'Art, Luxembourg), a left gable with the Noli Me Tangere (National Gallery, London), and a predella panel with the Man of Sorrows (Denver Art Museum).

Tempera on wood, gold ground,  $54\frac{1}{8} \times 32\frac{1}{4}$  in. (137.5 × 81.9 cm)

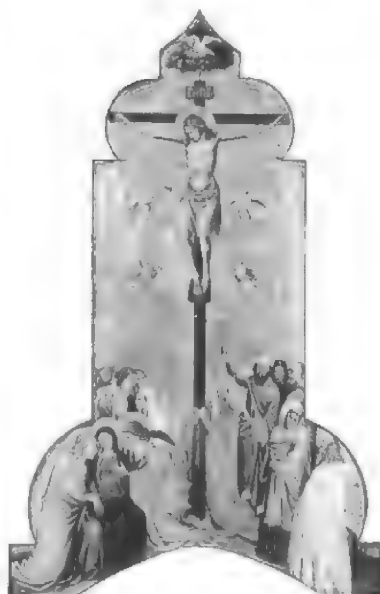
Robert Lehman Collection, 1975

1975.1.65

ROBERT LEHMAN COLLECTION



1975.1.62



1975.1.65

### **Jacopo di Cione**

Italian, Florentine, active about 1360–1400

#### *Six Angels*

Since before 1836 these panels have been framed with the preceding one (1975.1.65).

Tempera on wood, gold ground; top left  $9\frac{3}{4} \times 3\frac{7}{8}$  in. (24.8 × 9.8 cm); center left  $11\frac{1}{8} \times 5\frac{1}{4}$  in. (28.3 × 13.3 cm); bottom left  $9\frac{7}{8} \times 3\frac{7}{8}$  in. (25.1 × 9.8 cm); top right  $9\frac{3}{4} \times 3\frac{7}{8}$  in. (24.8 × 9.8 cm); center right  $11\frac{1}{8} \times 5\frac{1}{4}$  in. (28.3 × 13.3 cm); bottom right  $10 \times 3\frac{7}{8}$  in. (25.4 × 9.8 cm)

Robert Lehman Collection, 1975

1975.1.65a–f

ROBERT LEHMAN COLLECTION



1975.1.65a



1975.1.65b



1975.1.65c



1975.1.65d



1975.1.65e



1975.1.65f

**Giovanni di Bartolommeo Cristiani**

Italian, Florentine, active 1367–1398

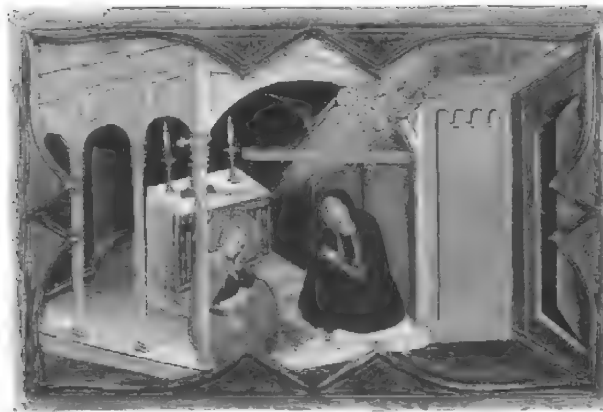
***Saint Lucy and Her Mother at the Shrine of Saint Agatha***

This panel and the following three (12.41.3, 1, 2) are from a series that also included the Last Communion and Martyrdom of Saint Lucy (private collection) and, as the central panel, Saint Lucy Enthroned (Yale University Art Gallery, New Haven).

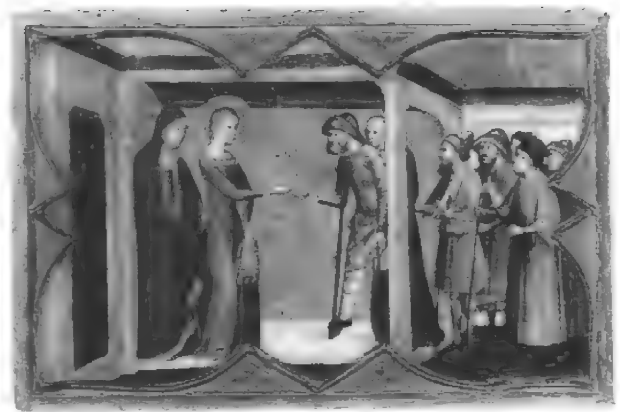
Tempera on wood, gold ground,  
9<sup>3</sup>/<sub>4</sub> × 15<sup>1</sup>/<sub>8</sub> in. (24.8 × 38.4 cm)

Rogers Fund, 1912

12.41.4



12.41.4



12.41.3

***Saint Lucy Giving Alms***

Tempera on wood, gold ground,  
9<sup>3</sup>/<sub>4</sub> × 15<sup>1</sup>/<sub>8</sub> in. (24.8 × 38.4 cm)

Rogers Fund, 1912

12.41.3



12.41.1



12.41.2

***Saint Lucy before Paschasius***

Tempera on wood, gold ground,  
9<sup>1</sup>/<sub>2</sub> × 15<sup>1</sup>/<sub>4</sub> in. (24.1 × 38.7 cm)

Rogers Fund, 1912

12.41.1

***Saint Lucy Resisting Efforts to Move Her***

Tempera on wood, gold ground, 10 × 15 in.  
(25.4 × 38.1 cm)

Rogers Fund, 1912

12.41.2

**Agnolo Gaddi**

Italian, Florentine, active by 1369, died 1396

***The Trinity***

It seems likely that this panel was the center of a triptych. The predella may have been made up of scenes from the Legend of the True Cross by the Master of the Straus Madonna—Christ Descending into Limbo (National Gallery, Prague), Saint Helen Discovering the True Cross (private collection), and the Beheading of Cosroe and the Entry of Heraclius into Jerusalem (originally one panel, now divided between a private collection and the National Gallery, Prague).

Tempera on wood, gold ground, arched top;  
overall 53<sup>1</sup>/<sub>2</sub> × 28<sup>3</sup>/<sub>4</sub> in. (135.9 × 73 cm);  
painted surface 51<sup>1</sup>/<sub>8</sub> × 27<sup>7</sup>/<sub>8</sub> in.  
(129.9 × 70.8 cm)

Gift of George Blumenthal, 1941

41.100.33

**Workshop of Agnolo Gaddi*****Saint Margaret and the Dragon* (fragment)**

Panels representing a Franciscan saint, possibly Francis of Assisi himself, and Saint Elizabeth of Hungary (both art market, about 1955) may

be from the predella of the same unidentified altarpiece.

Tempera on wood, gold ground, 9<sup>1</sup>/<sub>8</sub> × 8 in.  
(23.2 × 20.3 cm)

Bequest of George Blumenthal, 1941

41.190.23

**Cenni di Francesco di Ser Cenni**

Italian, Florentine, active by 1369, died 1415

***Saint Catherine Disputing and Two Donors***

Tempera on wood, gold ground; overall,  
with engaged frame, 22<sup>3</sup>/<sub>4</sub> × 18<sup>1</sup>/<sub>4</sub> in.  
(57.8 × 46.4 cm); painted surface

21<sup>1</sup>/<sub>4</sub> × 16<sup>3</sup>/<sub>4</sub> in. (54 × 42.5 cm) [cut at top;  
the frame is not original]

Bequest of Jean Fowles, in memory of her first  
husband, R. Langton Douglas, 1981

1982.35.1

**Niccolò di Pietro Gerini**

Italian, Florentine, active by 1368, died  
1414/15

***An Episode from the Life of Saint Giovanni Gualberto***

Tempera on wood, gold ground, arched top,  
57<sup>3</sup>/<sub>4</sub> × 28<sup>1</sup>/<sub>2</sub> in. (146.7 × 72.4 cm)

Inscribed (on cross): I·N·R·I·

Gwynne Andrews Fund, 1958

58.135

**Master of 1416**

Italian, Florentine, early 15th century

***Ameto's Discovery of the Nymphs***

This panel and the following (26.287.1) are  
the recto and verso of a marriage salver.

Tempera on wood, twelve-sided,  
21<sup>1</sup>/<sub>8</sub> × 22<sup>1</sup>/<sub>8</sub> in. (53.7 × 56.2 cm)

Rogers Fund, 1926

26.287.2

***A Contest between the Shepherds Alcesto and Acaten***

Tempera on wood, twelve-sided,  
21<sup>1</sup>/<sub>8</sub> × 22<sup>1</sup>/<sub>8</sub> in. (53.7 × 56.2 cm)

Rogers Fund, 1926

26.287.1

**Tommaso del Mazza**

Italian, Florentine, active late 14th century

***Madonna and Child Enthroned with Saints* (triptych)**

Central panel: Madonna and Child Enthroned with Saints Peter, Bartholomew, Catherine of Alexandria, and Paul, and (below) the Nativity; left wing (top to bottom): Annunciatory Angel, Crucified Christ with the Virgin, Saints Mary Magdalen and John, and Christ as the Man of Sorrows; right wing (top to bottom): Virgin Annunciate, Saints Onophrius and Paphnutius, and Saint Onophrius buried by



41.100.33



41.190.23

Saint Paphnutius. The verso is painted red with black trim on the shutters. The hinges appear to be original.

Tempera on wood, gold ground; central panel  $17\frac{1}{2} \times 8$  in. ( $44.5 \times 20.3$  cm); left wing  $16\frac{7}{8} \times 4\frac{1}{2}$  in. ( $42.9 \times 11.4$  cm); right wing  $17\frac{1}{8} \times 4\frac{5}{8}$  in. ( $43.5 \times 11.7$  cm)

Robert Lehman Collection, 1975

1975.1.69

ROBERT LEHMAN COLLECTION

### Spinello Aretino (Spinello di Luca Spinelli)

Italian, Tuscan, active by 1373, died 1411

#### *Saint Philip*

This panel and the following (1975.1.64) formed part of an altarpiece from the monastery church of Monte Oliveto Maggiore. Other surviving panels are: Coronation of the Virgin and Dormition of the Virgin (both Pinacoteca Nazionale, Siena); Saints Nemisius and John the Baptist with scenes from their lives (Szépművészeti Múzeum, Budapest); Saints Benedict and Lucilla with scenes from their lives (Fogg Art Museum, Cambridge, Massachusetts); and a pilaster panel of Saint James the Lesser (art market, 1982).

Tempera on wood, gold ground; overall, excluding  $1\frac{1}{8}$  in. (2.9 cm) of frame at bottom,  $20\frac{3}{4} \times 7\frac{3}{8}$  in. ( $52.7 \times 18.7$  cm); painted surface, excluding  $\frac{5}{8}$  in. (1.5 cm) of titulus,  $18\frac{1}{8} \times 5\frac{3}{8}$  in. ( $46 \times 13.7$  cm)

Inscribed (in gilt gesso): S:PHILLIPPS:.

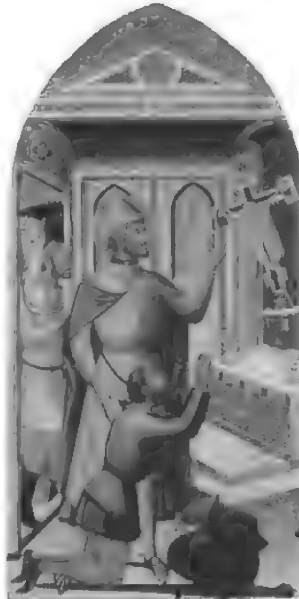
Robert Lehman Collection, 1975

1975.1.63

ROBERT LEHMAN COLLECTION



1982.35.1



58.135

#### *A Saint, Possibly James the Greater*

Tempera on wood, gold ground; overall  $20\frac{5}{8} \times 7\frac{1}{8}$  in. ( $52.4 \times 18.1$  cm); painted surface  $18\frac{1}{4} \times 5\frac{3}{8}$  in. ( $46.4 \times 13.7$  cm)

Robert Lehman Collection, 1975

1975.1.64

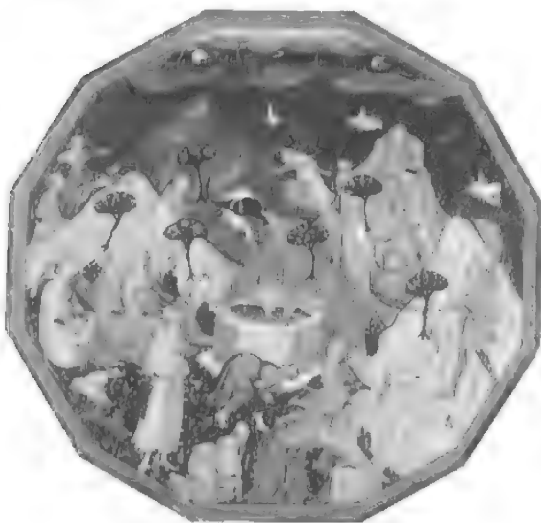
ROBERT LEHMAN COLLECTION

#### *Processional Banner*

This banner represents (recto) Saint Mary Magdalen with a Crucifix and (verso) the Flagellation of Christ. It was apparently painted for the confraternity of Saint Mary Magdalen in Borgo Sansepolcro. The missing face of Christ is in the Camposanto Teutonico, Vatican City.

Tempera on canvas, gold ground,  $69\frac{1}{2} \times 47\frac{1}{4}$  in. ( $176.5 \times 120$  cm)

Gift of the family of Francis M. Bacon, 1914  
13.175



26.287.2



26.287.1

#### *The Conversion of Saint Paul*

Tempera on wood, gold ground,  $11\frac{7}{8} \times 11\frac{3}{8}$  in. ( $30.2 \times 29.5$  cm)

Robert Lehman Collection, 1975

1975.1.11

ROBERT LEHMAN COLLECTION



**Giovanni di Tano Fei**

Italian, Florentine, active 1384–1405

***The Coronation of the Virgin, and Saints***

This triptych is from the Brunelleschi chapel in the church of San Leo, Florence. Central panel: Christ Crowning the Virgin (above, bust of Christ); left panel: Saints Bernard and Silvester (above, bust of a prophet); right panel: Saints Nicholas and Julian the Hospitaller (above, bust of a prophet); predella panels: Emperor Constantine's Dream, Saint Silvester Raising the Bull, Saint Silvester Binding the Dragon's Mouth; between panels: kneeling donors

Tempera on wood, gold ground, shaped top; overall, with engaged frame,  $78\frac{3}{8} \times 76$  in. (199.1  $\times$  193 cm)

Inscribed and dated: (frame, at base of central panel) HANC·TABVLAM·FIERI·[FECIT] ALDEROT[T]VS·DEBRVNEL[L]ESCHIS·QVE·DIMISSIT·/SILVESTER·PATRVVS·SVVS·P[RO]REMEDIO·ANIME·SVEE[T]SVORVM

·A·D·M·CCC·L·XXXX·IIII (Alderottus Brunelleschi had this altarpiece made with what his paternal uncle Silvester left for the redemption of his soul and the souls of his family in the year of our Lord 1394); (bottom, central panel) DIE·VIII·MENSIS·NOVENBRIS (ninth day of the month of November); (frame, at base of left panel) s[AN]C[TV]S·BERNARDVS·ABB[AS] / s[AN]C[TV]S·SILVESTER·P[AP]A (Saint Bernard, abbot; Saint Silvester, pope); (frame, at base of right panel) s[AN]C[TV]S·NICCHOLAVS·EP[ISCO]P[VS] / s[AN]C[TV]S·IULIANVS·M[ARTY]R (Saint Nicholas, bishop; Saint Julian, martyr); (on open book held by Christ) AUU (Alpha and Omega); (on scrolls held by prophets, in pseudo-Kufic)

Arms (at base of each colonnette) of the Brunelleschi family of Florence  
Gift of Robert Lehman, 1950  
50.229.2



1975.1.69



1975.1.63



1975.1.64



13.175 (recto)



13.175 (verso)

**Lorenzo Monaco (Piero di Giovanni)**

Italian, Florentine, active 1390–1423

***The Crucified Christ between the Virgin and Saint John the Evangelist***

This panel was probably the central pinnacle of an altarpiece of 1404, the Madonna and Child between Saints Donnino and John the Baptist and Saints Peter and Anthony Abbot (Museo Diocesano, Empoli).

Tempera on wood, gold ground; overall, including gable,  $33\frac{5}{8} \times 14\frac{1}{2}$  in. (85.4  $\times$  36.8 cm)

Robert Lehman Collection, 1975

1975.1.67

ROBERT LEHMAN COLLECTION

***The Nativity***

This panel and three others—the Visitation and the Adoration of the Magi (both Courtauld Institute Gallery, London) and the Flight into Egypt (Staatliches Lindenau-Museum, Altenburg)—may be from the



1975.1.11



50.229.2



1975.1.67



1975.1.66



65.14.1



65.14.2



65.14.3



65.14.4

predella of the Madonna and Child Enthroned with Four Saints (Accademia, Florence).

Tempera on wood, gold ground,  
8<sup>3</sup>/<sub>4</sub> × 12<sup>1</sup>/<sub>4</sub> in. (22.2 × 31.1 cm)

Robert Lehman Collection, 1975

1975.1.66

ROBERT LEHMAN COLLECTION

### *Abraham*

This panel and the following three  
(65.14.2–4) belonged to the same ensemble.

Tempera on wood, gold ground; overall  
26 × 16<sup>7</sup>/<sub>8</sub> in. (66 × 42.9 cm); painted  
surface 22<sup>7</sup>/<sub>8</sub> × 16<sup>5</sup>/<sub>8</sub> in. (58.1 × 42.2 cm)

Gwynne Andrews Fund, and Gift of G.  
Louise Robinson, by exchange, 1965

65.14.1

### *Noah*

Tempera on wood, gold ground; overall  
25<sup>7</sup>/<sub>8</sub> × 17<sup>3</sup>/<sub>8</sub> in. (65.7 × 44.1 cm); painted  
surface 22<sup>7</sup>/<sub>8</sub> × 17 in. (58.1 × 43.2 cm)

Gwynne Andrews Fund, and Gift of Paul  
Peralta Ramos, by exchange, 1965

65.14.2

### *Moses*

Tempera on wood, gold ground; overall  
24<sup>1</sup>/<sub>2</sub> × 17<sup>1</sup>/<sub>2</sub> in. (62.2 × 44.5 cm); painted  
surface 22<sup>5</sup>/<sub>8</sub> × 17<sup>5</sup>/<sub>8</sub> in. (57.5 × 44.8 cm)

Inscribed (on tablets): [illegible]

Gwynne Andrews Fund, and Bequest of  
Mabel Choate, in memory of her father,  
Joseph Hodges Choate, by exchange, 1965

65.14.3

### *David*

Tempera on wood, gold ground, arched top,  
22<sup>3</sup>/<sub>8</sub> × 17 in. (56.8 × 43.2 cm)

Gwynne Andrews and Marquand Funds, and  
Gift of Mrs. Ralph J. Hines, by exchange, 1965

65.14.4

### *Attributed to Lorenzo Monaco*

#### *The Intercession of Christ and the Virgin*

From the chapel of the Santissima Trinità,  
cathedral of Santa Maria del Fiore, Florence  
Distemper on canvas, 94<sup>1</sup>/<sub>4</sub> × 60<sup>1</sup>/<sub>4</sub> in.

(239.4 × 153 cm)

Inscribed (center): PADRE MIO SIENO SALVI  
CHOSTORO PEQUALI TU / VOLESTI CHIO  
PATISSI PASSIONE. (My Father, let those be  
saved for whom you wished me to suffer the  
passion.); DOLCIXIMO FIGLIUOLO·PELLAC:/TE  
CHIO TIDIE·ABBI MIA [MISERICORDIA] DI  
CHOSTORO (Dearest Son, because of the milk  
that I gave you have mercy on them)

The Cloisters Collection, 1953

53.37

THE CLOISTERS

**Workshop of Lorenzo Monaco*****Madonna and Child with Angels***

Tempera on wood, gold ground,  
 $35\frac{1}{4} \times 22\frac{1}{8}$  in. (89.5 × 56.2 cm) [top  
 slightly truncated]  
 Rogers Fund, 1909  
 09.91

**Bicci di Lorenzo**

Italian, Florentine, 1373–1452

***Saints John the Baptist and Matthew***

This lateral panel and the two predella panels (88.3.89, 16.121) are from an altarpiece painted in 1433–35 by Bicci di Lorenzo and Stefano di Antonio for San Niccolò in Cafaggio, Florence. The central panel is the *Madonna and Child Enthroned with Four Angels* (Pinacoteca Nazionale, Parma). Another lateral panel is *Saints Benedict and Nicholas* (Badia, Grottaferrata); other predella panels are the *Birth of Saint Nicholas* (private collection), *Saint Nicholas Rebuking the Tempest* (Ashmolean Museum, Oxford), and *Pilgrims at the Tomb of Saint Nicholas* (Wawel Castle, Kraków).

Tempera on wood, gold ground,  $48\frac{5}{8} \times 29$   
 in. (123.5 × 73.7 cm)

Inscribed (on John the Baptist's scroll):

ECCE.AGN.

Robert Lehman Collection, 1975

1975.1.68

ROBERT LEHMAN COLLECTION

***Madonna and Child with Saints Matthew and Francis***

Tempera on wood, gold ground, shaped top;  
 overall, with engaged frame,  $44\frac{5}{8} \times 22\frac{1}{4}$  in.  
 (113.3 × 56.5 cm); painted surface  
 $32\frac{3}{4} \times 18\frac{3}{4}$  in. (83.2 × 47.6 cm)

Inscribed (on halos): SCS·MATTEVS·  
 AP[OSTOLVS]; AVE·MARIA·GRATIA·PLE[NA]; SCS·  
 FRANCISCHV[s]

Gift of George Blumenthal, 1941

41.100.16

***Saint Nicholas Providing Dowries*** (predella panel)

Tempera and gold on wood,  $12 \times 22\frac{1}{4}$  in.  
 (30.5 × 56.5 cm)

Gift of Coudert Brothers, 1888

88.3.89

***Saint Nicholas Resuscitating Three Youths*** (predella panel)

Tempera and gold on wood,  $12 \times 22\frac{1}{4}$  in.  
 (30.5 × 56.5 cm)

Gift of Francis Kleinberger, 1916

16.121



53.37



09.91



1975.1.68



41.100.16



88.3.89



16.121





1991.27.2



14.40.628

**Fra Angelico (Guido di Pietro)**

Italian, Florentine, active by 1417, died 1455

***A Bishop Saint***

This panel and a martyr bishop or abbot (National Gallery, London) may be from the frame or predella of an altarpiece at San Domenico, Fiesole.

Tempera on wood, gold ground; overall  $6\frac{1}{4} \times 6\frac{1}{8}$  in. (15.9 × 15.6 cm); diameter of roundel  $5\frac{7}{8}$  in. (14.9 cm)

Bequest of Lucy G. Moses, 1990

1991.27.2

***The Crucifixion***

The figures (left to right) are Saints Monica, Augustine, and Peter Martyr, the Virgin, and Saints Mary Magdalen, John the Evangelist, Dominic, Francis, and Elizabeth of Hungary. Tempera transferred to canvas, laid down on wood, gold ground;  $13\frac{3}{8} \times 19\frac{3}{4}$  in.

(34 × 50.2 cm); set in panel  $15\frac{3}{4} \times 21\frac{1}{4}$  in. (40 × 54 cm)

Bequest of Benjamin Altman, 1913

14.40.628



1983.490

**Workshop of Fra Angelico*****The Nativity***

The panel is from a predella that may have included the Temptation of Saint Anthony (Museum of Fine Arts, Houston), Saint Romuald Appearing to the Emperor Otto III (Musée Royal, Antwerp), Saint Benedict in Ecstasy (Musée Condé, Chantilly), and the Penitence of Saint Julian(?) (Musée Thomas-Henry, Cherbourg). A panel representing Saint Anthony (location unknown) may have belonged to the same altarpiece.

Tempera and gold on wood,  $7\frac{3}{8} \times 17\frac{1}{8}$  in. (18.7 × 43.5 cm)

Gift of May Dougherty King, 1983

1983.490



24.22



43.98.5

***The Nativity***

The verso is painted to imitate porphyry.

Tempera and gold on wood; overall, with engaged frame,  $15\frac{1}{4} \times 11\frac{1}{2}$  in.

(38.7 × 29.2 cm); painted surface

$13 \times 9\frac{1}{8}$  in. (33 × 23.2 cm)

Inscribed (top, the beginning illegible): . . .

TER[R]Ā PAX HŌ[MIN]IB[VS] BON[A]E /

VOLV[NTATIS] ( . . . [on] earth peace, good will toward men [Luke 2:14].)

Rogers Fund, 1924

24.22

**Master of the Griggs Crucifixion**

Italian, Florentine, active second quarter 15th century

***The Crucifixion***

Tempera on wood, gold ground,  $25\frac{1}{8} \times 19$  in. (63.8 × 48.3 cm)

Inscribed: (lower right, on breast strap of

horse) . . . hone; (on cross) INRI

Maitland F. Griggs Collection, Bequest of Maitland F. Griggs, 1943

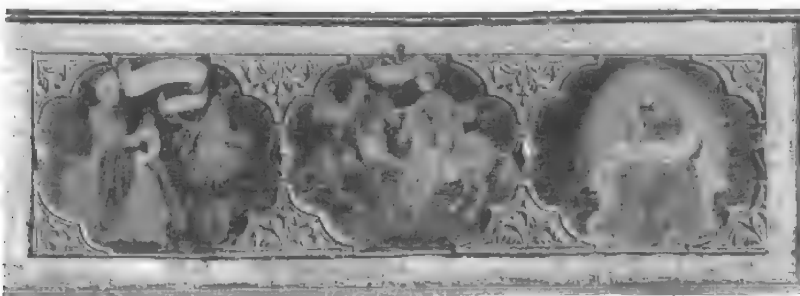
43.98.5



07.120.1



41.190.129 (detail)



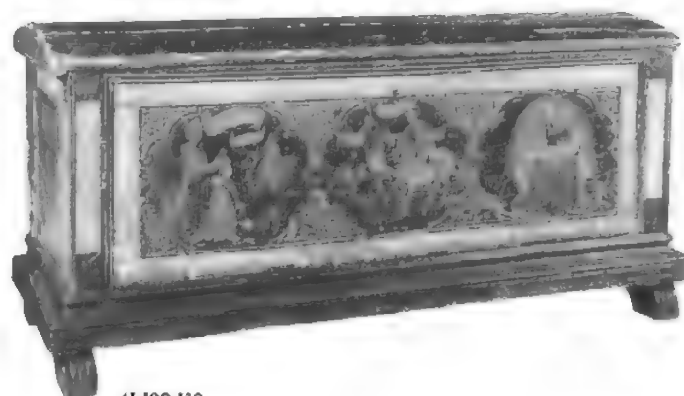
41.190.130 (detail)



32.75.2a



41.190.129



41.190.130

### Master of Charles of Durazzo

Italian, Florentine, early 15th century

#### *The Conquest of Naples by Charles of Durazzo* (cassone panel)

Right: Charles wages war against Otto of Brunswick; center: Otto submits to Charles; left: Charles enters the city of Naples as victor. The events depicted took place on June 28, 1381.

Tempera on wood, embossed and gilt ornament; overall  $19\frac{3}{8} \times 50\frac{3}{4}$  in. ( $49.2 \times 128.9$  cm); each painted surface  $15\frac{3}{4} \times 15$  in. ( $40 \times 38.1$  cm)

Arms (on standards and trumpet flags) of the Guelph party, of the gonfaloniere of the church, of Durazzo, and of Brunswick Rogers Fund, 1906

07.120.1

#### *Scenes from a Legend* (cassone panel)

The pair to this panel was on the art market in 1989.

Tempera on wood, embossed gilt and silver

ornament; (a)  $15\frac{1}{2} \times 46$  in. ( $39.4 \times 116.8$  cm); end panels, with coats of arms: (b) overall  $15\frac{5}{8} \times 18\frac{3}{4}$  in. ( $39.7 \times 47.6$  cm); (b) painted surface  $14\frac{7}{8} \times 18$  in. ( $37.8 \times 45.7$  cm); (c) overall  $15\frac{1}{8} \times 19\frac{3}{8}$  in. ( $38.4 \times 49.2$  cm); (c) painted surface  $14\frac{1}{2} \times 18\frac{5}{8}$  in. ( $36.8 \times 47.3$  cm) [b–c not illustrated]

The Collection of Giovanni P. Morosini, presented by his daughter Giulia, 1932 32.75.2a–c

### Italian (Florentine?) Painter

second quarter 15th century

#### *The Story of Actaeon* (cassone panel)

This panel and the following (41.190.130) are the fronts of chests that belonged to the same family; the ends are decorated with the same unidentified coat of arms.

Tempera on wood, embossed and gilt ornament, overall  $29\frac{1}{2} \times 62\frac{1}{4}$  in. ( $74.9 \times 158.1$  cm)

Inscribed (left to right, on cartouches): Como Anteon andava alla caccia / Con sua compagna; Como Diana deve diventare / Cervio Antheon; Como licopagni de antheo . . . / Andauano Cerc[a]ndo e no[n] / Lu poteano retrouar[e] (How Actaeon went hunting with his companions; how Diana turned Actaeon into a stag; how Actaeon's companions were looking for him and could not find him)

Bequest of George Blumenthal, 1941

41.190.129

ESDA

#### *Three Allegorical Scenes* (cassone panel)

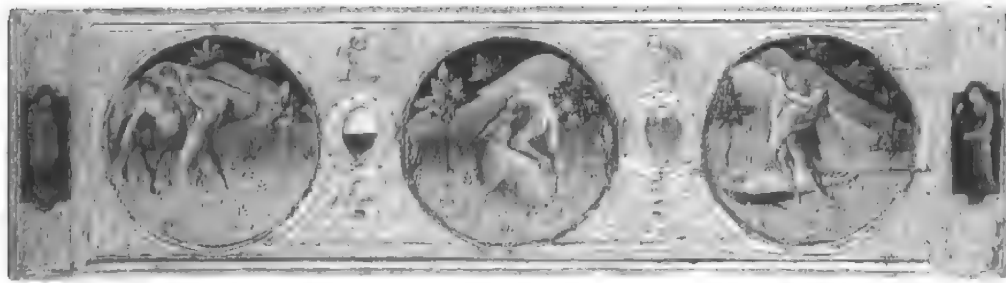
Tempera on wood, embossed and gilt ornament, overall  $29\frac{1}{2} \times 62\frac{1}{4}$  in. ( $74.9 \times 158.1$  cm)

Inscribed (on cartouches in each scene): [illegible]

Bequest of George Blumenthal, 1941

41.190.130

ESDA



1971.115.4

### Italian (Florentine or Siense)

#### Painter

second quarter 15th century

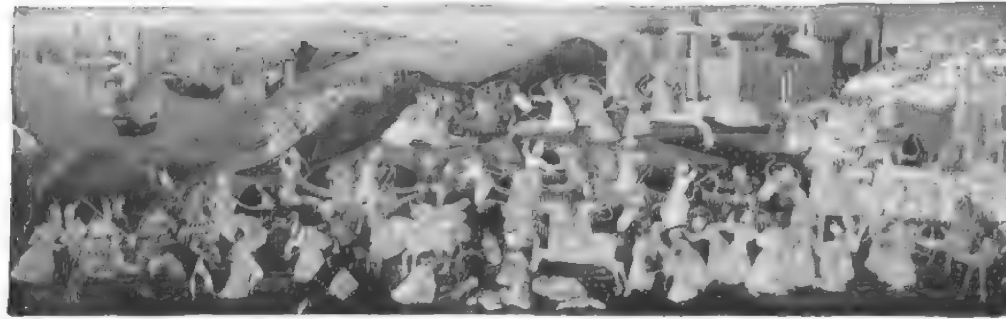
#### *The Labors of Hercules* (cassone panel)

Tempera on wood, embossed and gilt ornament; overall 18<sup>3</sup>/<sub>4</sub> × 69<sup>1</sup>/<sub>2</sub> in. (47.6 × 176.5 cm); each medallion, diameter 15 in. (38.1 cm)

Arms (left to right, between medallions) of the Ginazzi and Boni families

Bequest of Edward Fowles, 1971

1971.115.4



14.39 (detail)

### Marco del Buono Giamberti

Italian, Florentine, 1402–1489

and

### Apollonio di Giovanni di Tomaso

Italian, Florentine, 1415/17–1465

#### *The Conquest of Trebizond* (cassone panel)

This cassone comes from Palazzo Strozzi, Florence, and is intact. The panel on the front represents the conquest of Trebizond—on the Black Sea, several hundred miles east of Constantinople—by the Ottoman Turks under Sultan Mehmed II on August 15, 1461. This event resulted in the ouster of the Venetians from Constantinople and the gift of their property to the Florentines.

Tempera and gold on wood, painted surface 15<sup>1</sup>/<sub>4</sub> × 49<sup>1</sup>/<sub>2</sub> in. (38.7 × 125.7 cm)

Inscribed: (left, on city walls)

GO[N]STANTINOPOLI (Constantinople); left, within city walls) S FRA[N]CES / CO (church of San Francesco) · S · SOFIA · (church of Santa Sophia) DEILO · PER . . . ORI [undeciphered]; (left center, on city walls)

PERA · (Pera / Galata); (on the Bosphorus)

LOSTRETTO · (strait); (center, on city walls)

LOSCUTARIO (Scutari, now Üsküdar, on the other side of the Bosphorus); (farther back)

CHASTEL NVOVO (the new fort—that is, Rumelihisari); (right, on city walls)

TREBIZOND[A] (Trebizond, now Trabzon, on the south coast of the Black Sea); (next to the conqueror) TAN[B]VRLANA (Tamerlane)

[inscriptions identifying strait, Trebizond, and Tamerlane are recorded but no longer visible]

Imprese (on end panels) and curled scrolls

inscribed M · E · Z · E · are apparently a personal device of Filippo Strozzi (1426–1491), the

falcon referring to *strozziere* (falconer), the

caltrap to *tribolo* (tribulation), and the letters

to *mezzelune* (half-moons of crescents, three of which figure in the Strozzi arms) [not

illustrated].

John Stewart Kennedy Fund, 1913

14.39

ESDA



14.39



***The Story of Esther* (cassone panel)**

Tempera and gold on wood,  $17\frac{1}{2} \times 55\frac{3}{8}$  in.

(44.5 × 140.7 cm)

Inscribed (beneath the figure of Esther): ESTER.

Rogers Fund, 1918

18.117.2



18.117.2

**Alvaro Pirez**

Portuguese, active 1411–1434

***The Presentation in the Temple***

Five other components of the altarpiece from which this panel comes are pinnacles of the Annunciation (both Gemäldegalerie, SMPK, Berlin) and pilaster panels representing Saint Jerome (Louvre, Paris), a beatified man (Museo Nazionale, Pisa), and Saint Raynerius (location unknown).

Tempera and gold on wood,  $13\frac{3}{8} \times 15\frac{7}{8}$  in.

(34 × 40.3 cm)

The Jack and Belle Linsky Collection, 1982

1982.60.3



1982.60.3

**Fra Filippo Lippi**

Italian, Florentine, born about 1406, died 1469

***Madonna and Child Enthroned with Two Angels***

The side panels are in the Accademia Albertina, Turin.

Tempera and gold on wood, transferred from wood, arched top,  $48\frac{1}{4} \times 24\frac{3}{4}$  in.

(122.6 × 62.9 cm)

Inscribed (left, on angel's scroll): VENI / TE-AD / ME-O / MNE / S.Q[VI] / CON / CVPI / SCIT / [I]S . ME / XAG / ENE / RAT / ION [IBVS MEII IMPLEMINI] (Come unto me, all ye that be desirous of me, and fill yourselves [with my fruits] [Ecclesiasticus 24:19].)

The Jules Bache Collection, 1949

49.7.9



49.7.9

***Portrait of a Man and Woman at a Casement***

Tempera on wood,  $25\frac{1}{4} \times 16\frac{1}{2}$  in.

(64.1 × 41.9 cm)

Inscribed (edge of woman's cuff): lealt[a] (loyalty)

Arms (lower left) of the Scolari family  
Marquand Collection, Gift of Henry G. Marquand, 1889

89.15.19



89.15.19

***Saints Augustine and Francis, a Bishop Saint, and Saint Benedict***

Tempera on paper, laid down on canvas, transferred from wood,  $56 \times 39\frac{1}{2}$  in.

(142.2 × 100.3 cm)

Rogers Fund, 1917

17.89



17.89

***Saint Lawrence Enthroned with Saints and Donors***

This altarpiece is from the church of the Villa Alessandri, Vincigliata, Fiesole. Central panel: Saint Lawrence Enthroned, with Saints



35.31.1c

35.31.1a

35.31.1b

Cosmas and Damian and Alessandro Alessandri and two of his sons; left panel: Saint Benedict; right panel: Saint Anthony Abbot.

Tempera on wood, gold ground, arched top; central panel (a), overall, with added strips,  $47\frac{3}{4} \times 45\frac{1}{2}$  in. (121.3  $\times$  115.6 cm); right panel (b)  $28\frac{1}{2} \times 15\frac{3}{8}$  in. (72.4  $\times$  39.1 cm); left panel (c)  $28\frac{1}{2} \times 15\frac{1}{2}$  in. (72.4  $\times$  39.4 cm) [panels substantially altered in size and shape]

Rogers Fund, 1935

35.31.1a–c

### Workshop of Fra Filippo Lippi

#### *The Annunciation*

Tempera on wood,  $15\frac{7}{8} \times 27\frac{1}{2}$  in.

(40.3  $\times$  69.9 cm)

Maitland F. Griggs Collection, Bequest of Maitland F. Griggs, 1943

43.98.2



43.98.2



1975.1.70B



1975.1.70A

#### *Saint Bernard of Clairvaux*

This panel and the following (1975.1.70A) form part of a group of eighteen. Others are in the Courtauld Institute Gallery, London; Worcester Art Museum, Massachusetts; Fogg Art Museum, Cambridge, Massachusetts; Honolulu Academy of Arts, Hawaii; University of Georgia, Athens, Georgia; and on the art market (1985).

Tempera and gold on wood,  $19 \times 5$  in.

(48.3  $\times$  12.7 cm)

Robert Lehman Collection, 1975

1975.1.70B

ROBERT LEHMAN COLLECTION

#### *Male Saint*

Tempera and gold on wood,  $19 \times 5$  in.

(48.3  $\times$  12.7 cm)

Robert Lehman Collection, 1975

1975.1.70A

ROBERT LEHMAN COLLECTION

### Italian (Florentine) Painters

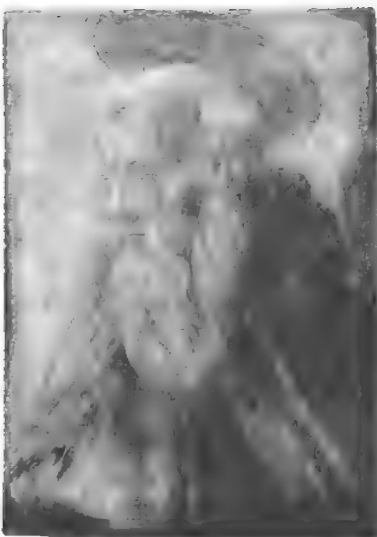
fourth quarter 15th century

#### *Saint Anthony Abbot* (fragment)

Fresco,  $20\frac{1}{4} \times 14\frac{1}{2}$  in. (51.44  $\times$  36.8 cm)

Gift of Cornelius Vanderbilt, 1880

80.3.679



80.3.679



06.1048

second quarter 15th century

#### *Madonna and Child Enthroned with Saint John the Baptist and Another Saint*

Tempera and gold on wood; overall, with engaged frame,  $29\frac{3}{4} \times 17\frac{1}{8}$  in.

(75.6  $\times$  43.5 cm); painted surface

$17\frac{1}{8} \times 14\frac{1}{4}$  in. (43.5  $\times$  36.2 cm)

Gift of Georges Brauer, 1906

06.1048

**Attributed to Paolo Uccello (Paolo di Dono)**

Italian, Florentine, 1397–1475

***Portrait of a Woman***

Tempera on wood,  $16\frac{1}{4} \times 12\frac{1}{4}$  in.  
(41.3  $\times$  31.1 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.98



32.100.98



30.95.254

**Master of the Lanckorónski**  
**Annunciation**

Italian, Florentine, second quarter 15th century

***Madonna and Child***

Tempera and gold on wood,  $29\frac{5}{8} \times 22\frac{1}{4}$  in.  
(75.2  $\times$  56.5 cm)

Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915

30.95.254

**Master of the Castello Nativity**

Italian, Florentine, active about 1445–1475

***Portrait of a Woman***

Tempera and gold on canvas, transferred from wood,  $15\frac{3}{4} \times 10\frac{3}{4}$  in. (40  $\times$  27.3 cm)

The Jules Bache Collection, 1949

49.7.6



49.7.6



50.145.30

**Pesellino (Francesco di Stefano)**

Italian, Florentine, born about 1422, died 1457

***Madonna and Child with Six Saints***

Tempera on wood, gold ground,  $8\frac{7}{8} \times 8$  in.  
(22.5  $\times$  20.3 cm)

Bequest of Mary Stillman Harkness, 1950

50.145.30

**Neri di Bicci**

Italian, Florentine, 1419–1491

***The Archangel Raphael and Tobias***

Tempera and gold on wood; overall, with engaged frame,  $11\frac{7}{8} \times 9\frac{1}{8}$  in.  
(30.2  $\times$  23.2 cm); painted surface

$10\frac{3}{8} \times 7\frac{1}{2}$  in. (26.4  $\times$  19.1 cm)

Robert Lehman Collection, 1975

1975.1.71

ROBERT LEHMAN COLLECTION

***The Archangel Raphael and Tobias***

Tempera and gold on wood; overall

$7\frac{3}{4} \times 5\frac{3}{4}$  in. (19.7  $\times$  14.6 cm); painted

surface  $7\frac{3}{8} \times 5\frac{1}{2}$  in. (18.7  $\times$  14 cm)

Robert Lehman Collection, 1975

1975.1.72

ROBERT LEHMAN COLLECTION



1975.1.71



1975.1.72





15.106.1



15.106.2



15.106.3



15.106.4

**Benozzo Gozzoli (Benozzo di Lese di Sandro)**

Italian, Florentine, born about 1420, died 1497

***Saint Peter and Simon Magus***

This predella panel and the following three (15.106.2–4) are from an altarpiece painted for the Alessandri family, formerly in the choir of San Pier Maggiore, Florence. The five-part polyptych (private collection) to which they belonged is by Lippo di Benivieni (Florentine, first half 14th century).

Tempera on wood, 15<sup>3</sup>/<sub>4</sub> × 18 in.  
(40 × 45.7 cm)

Inscribed (on shield): SPQ[R]

Rogers Fund, 1915

15.106.1

***The Conversion of Saint Paul*** (predella panel)

Tempera on wood, 15<sup>1</sup>/<sub>8</sub> × 18 in.

(39.7 × 45.7 cm)

Rogers Fund, 1915

15.106.2

***Saint Zenobius Resuscitating a Dead Child***  
(predella panel)

Tempera on wood, 15<sup>1</sup>/<sub>2</sub> × 18 in.

(39.4 × 45.7 cm)

Rogers Fund, 1915

15.106.3

***Totila before Saint Benedict*** (predella panel)

Tempera on wood, 15<sup>1</sup>/<sub>2</sub> × 18 in.

(39.4 × 45.7 cm)

Rogers Fund, 1915

15.106.4

**Benozzo Gozzoli (Benozzo di Lese di Sandro)**

Italian, Florentine, born about 1420, died 1497

***Saints Nicholas of Tolentino, Roch, Sebastian, and Bernardino of Siena, with Kneeling Donors***

Tempera and gold on canvas, transferred from wood; overall, with added strips,

31 × 24<sup>3</sup>/<sub>8</sub> in. (78.7 × 61.9 cm); painted surface 30<sup>1</sup>/<sub>8</sub> × 23<sup>1</sup>/<sub>2</sub> in. (76.5 × 59.7 cm)

Dated and inscribed: (center, on parapet, considerably strengthened) QVESTI IIII·SANTI D IFENSORI / DELLA PESTILENTIA A FATTARE / PIETRO DIBATISTA DA RIGO DIM INOE / CITADINO PISANO·M· CCCC·LXX XI· (Pietro di Battista d'Arrigo di Minore[?], citizen of Pisa, had these four saints, protectors against the plague, made in 1481); (on halos, left to right) ·SANTVS NICHOLAVS DETOLENTINO·; ·SANTVS ROCHVS·; ·SANTVS SEBASTIANVS·; ·SANTVS BERNARDINVS·; (in Saint Bernardino's open book) PATER M / ANIFES / TAVI N / OMENT / VVM O / MNIB / VS· [ ]E / [ ]FA[ ] / MI[SERICORDI]AM T / V[ER]A[M] NOB / IS DOMI / NE CLE / MENTE / [ ] OSTE / NDE [ ] (Father, I have manifested thy name unto all men [John 17:6]; merciful Lord, show us thy compassion)

Bequest of Harry G. Sperling, 1971

1976.100.14



1976.100.14



14.40.647

**Workshop of Andrea del Verrocchio**

Italian, Florentine, 1435–1488

**(possibly Francesco Botticini)*****Madonna and Child***

Tempera and gold on wood, 26 × 19 in.

(66 × 48.3 cm)

Bequest of Benjamin Altman, 1913

14.40.647



32.100.79



65.181.4

**Master called Pseudo-Pier Francesco Fiorentino**

Italian, Florentine, active about 1460–1500

***Madonna and Child with the Infant Saint John the Baptist and Angels***

Tempera and gold on wood, 33<sup>3</sup>/<sub>8</sub> × 23<sup>3</sup>/<sub>4</sub> in. (84.8 × 60.3 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.79

***Madonna and Child with the Infant Saint John the Baptist and an Angel***

Tempera on wood; overall 25<sup>3</sup>/<sub>4</sub> × 20 in.

(65.4 × 50.8 cm); painted surface 24<sup>3</sup>/<sub>4</sub> × 19 in. (62.9 × 48.3 cm)

Bequest of Adele L. Lehman, in memory of Arthur Lehman, 1965

65.181.4



50.135.3



41.100.10



48.78



61.235

**Piero del Pollaiuolo (Piero di Jacopo Benci)**

Italian, Florentine, born about 1441, died not later than 1496

***Portrait of a Woman***

Tempera on wood, 19<sup>1</sup>/<sub>4</sub> × 13<sup>7</sup>/<sub>8</sub> in.

(48.9 × 35.2 cm)

Bequest of Edward S. Harkness, 1940

50.135.3

**Jacopo del Sellaio**

Italian, Florentine, 1441/42–1493

***The Nativity***

Tempera and gold on wood, arched top,

41 × 27 in. (104.1 × 68.6 cm)

Gift of George Blumenthal, 1941

41.100.10



64.288



50.135.1

**Francesco Botticini (Francesco di Giovanni)**

Italian, Florentine, born about 1446, died 1497

***Saint Sebastian***

Tempera and oil on wood, arched top; overall, with engaged frame, 56<sup>3</sup>/<sub>4</sub> × 26<sup>1</sup>/<sub>4</sub> in.

(144.1 × 66.7 cm); painted surface

53<sup>3</sup>/<sub>4</sub> × 23 in. (136.5 × 58.4 cm)

Gwynne Andrews, Rogers, and Harris

Brisbane Dick Funds, 1948

48.78

***Madonna and Child Enthroned with Saints and Angels***

Tempera on wood, arched top, 110<sup>1</sup>/<sub>2</sub> × 69 in. (280.7 × 175.3 cm)

Inscribed: (left, on border of Madonna's robe) AVEMARIA GRAZIA PREMA DOM[VS?]; (on hem of Madonna's robe) ·INMV LIERIBVS·EBEN EDITVS·FRVTVS· (Hail, Mary, full of grace, the Lord [is with thee, blessed art thou] among women, and blessed is the fruit [of thy womb])

Gift of George R. Hann, in memory of his mother, Annie Sykes Hann, 1961

61.235



32.100.84



1975.1.73

**Italian (Florentine) Painter**

third quarter 15th century

***Madonna and Child with Saints***

Oil on wood; overall 34 × 24<sup>5</sup>/<sub>8</sub> in.

(86.4 × 62.5 cm); painted surface

33<sup>1</sup>/<sub>2</sub> × 24<sup>1</sup>/<sub>8</sub> in. (85.1 × 61.3 cm)

Gift of Colonel C. Michael Paul, 1964

64.288

**Cosimo Rosselli**

Italian, Florentine, 1439–1507

***Portrait of a Man***

Tempera on wood, 20<sup>3</sup>/<sub>8</sub> × 13 in.

(51.8 × 33 cm)

Bequest of Edward S. Harkness, 1940

50.135.1



**Cosimo Rosselli**

Italian, Florentine, 1439–1507

***Madonna and Child with Angels***

Tempera and gold on wood, 33½ × 23 in.

(85.1 × 58.4 cm)

The Friedsam Collection, Bequest of Michael

Friedsam, 1931

32.100.84

***Madonna and Child with the Young Saint***
***John the Baptist***

Tempera, oil, and gold on wood; overall

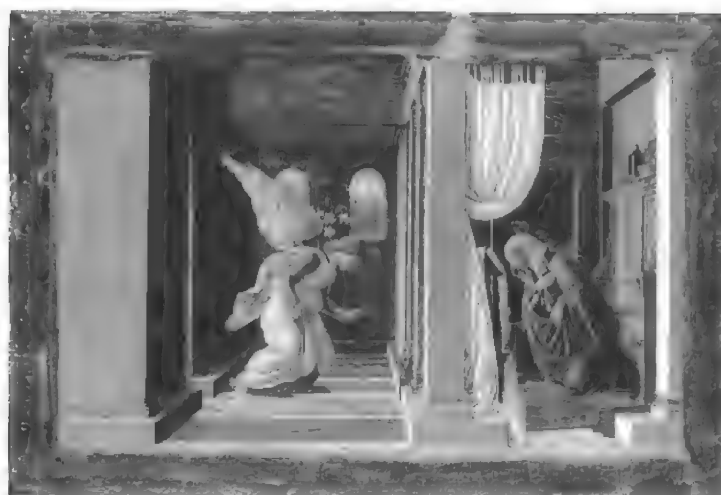
17⅞ × 14⅞ in. (45.4 × 35.9 cm); painted

surface 17¼ × 13½ in. (43.8 × 34.3 cm)

Robert Lehman Collection, 1975

1975.1.73

ROBERT LEHMAN COLLECTION



1975.1.74

**Botticelli (Alessandro di Mariano Filipepi)**

Italian, Florentine, 1444/45–1510

***The Annunciation***

Tempera and gold on wood, 7½ × 12⅜ in.

(19.1 × 31.4 cm)

Robert Lehman Collection, 1975

1975.1.74

ROBERT LEHMAN COLLECTION

**Bartolomeo di Giovanni**

Italian, Florentine, active by 1488, died 1501

***The Trinity***

This is the lunette of a gilt tabernacle frame measuring 26¾ × 14¾ in.

(67.9 × 37.5 cm).

Tempera on wood, painted surface

5⅞ × 10¼ in. (13 × 26 cm)

Gift of Daniel Wildenstein, 1989

1989.132



1989.132

**Botticelli (Alessandro di Mariano Filipepi)**

Italian, Florentine, 1444/45–1510

***The Last Communion of Saint Jerome***

The painting was commissioned by the Florentine wool merchant Francesco del Pugliese (died 1519); it is mentioned in his will of 1502.

Tempera and gold on wood, 13½ × 10 in.

(34.3 × 25.4 cm)

Bequest of Benjamin Altman, 1913

14.40.642

14.40.642



11.98

**Three Miracles of Saint Zenobius**

Saint Zenobius restores to life a dead youth whose funeral procession he had encountered (left); revives a messenger, killed while journeying to him from Saint Ambrose with gifts of relics (center); and hands to Saint Eugenius a cup of holy water (background), with which Eugenius revives a relative who had died without receiving the Eucharist. This panel is the third of a series of four (two in the National Gallery, London, and the fourth in the Gemäldegalerie, Dresden) showing the early life and miracles of Zenobius.

Tempera on wood,  $26\frac{1}{2} \times 59\frac{1}{4}$  in.

(67.3 × 150.5 cm)

John Stewart Kennedy Fund, 1911

11.98



1975.1.61



49.7.4

**Workshop of Botticelli****The Nativity**

Tempera and gold on wood,  $30\frac{1}{2} \times 22\frac{1}{2}$  in.

(77.5 × 57.2 cm)

Robert Lehman Collection, 1975

1975.1.61

ROBERT LEHMAN COLLECTION

**Followers of Botticelli**

Italian, Florentine, fourth quarter 15th century

**The Coronation of the Virgin**

Tempera on canvas, transferred from wood,

$39\frac{1}{2} \times 60\frac{1}{4}$  in. (100.3 × 153 cm)

The Jules Bache Collection, 1949

49.7.4

**Madonna and Child**

Tempera on wood, arched top,  $29\frac{1}{4} \times 16$  in.

(74.3 × 40.6 cm)

Given in memory of Felix M. Warburg by his wife and children, 1941

41.116.1



41.116.1



29.100.17

**Attributed to Botticelli****Madonna and Child with Two Angels**

Tempera on wood, oval,  $39\frac{1}{4} \times 28$  in.

(99.7 × 71.1 cm)

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.17

**Domenico Ghirlandaio (Domenico di Tommaso Curradi di Doffo Bigordi)**

Italian, Florentine, 1449–1494

***Saint Christopher and the Infant Christ***

Fresco, 112 × 59 in. (284.5 × 149.9 cm)

Inscribed (on globe held by the Infant

Christ): ASIA / AFRIHA / [E]VROPA

Gift of Cornelius Vanderbilt, 1880

80.3.674



80.3.674



32.100.67

***Portrait of a Man***

Tempera on wood, 21½ × 17½ in.

(54.6 × 44.5 cm)

The Friedsam Collection, Bequest of Michael

Friedsam, 1931

32.100.67

**Francesco Sassetti (1421–1490) and His Son Teodoro**

Tempera on wood; overall 33¼ × 25⅞ in.

(84.5 × 63.8 cm); painted surface

29⅞ × 20⅞ in. (75.9 × 53 cm)

Inscribed (top): FRAN[CISCV]S SAXETTVS

THEODORVS QUE[FILIVS] (Francesco Sassetti

and [his son] Teodoro)

The Jules Bache Collection, 1949

49.7.7



49.7.7



32.100.71

***Portrait of a Woman***

Tempera on wood, 22½ × 17⅞ in.

(57.2 × 44.1 cm)

The Friedsam Collection, Bequest of Michael

Friedsam, 1931

32.100.71





14.40.635



1975.1.77

**Workshop of Domenico Ghirlandaio*****Madonna and Child with Angels***

Tempera on canvas, transferred from wood,  
diameter 38<sup>3</sup>/<sub>4</sub> in. (98.4 cm)

Bequest of Benjamin Altman, 1913

14.40.635

**Alunno di Benozzo (also called  
Maestro Esiguo)**

Italian, Florentine, late 15th century

***The Annunciation***

Tempera and gold on wood; overall  
16<sup>1</sup>/<sub>4</sub> × 14<sup>5</sup>/<sub>8</sub> in. (41.3 × 37.1 cm); painted  
surface 16 × 14<sup>1</sup>/<sub>8</sub> in. (40.6 × 36 cm)

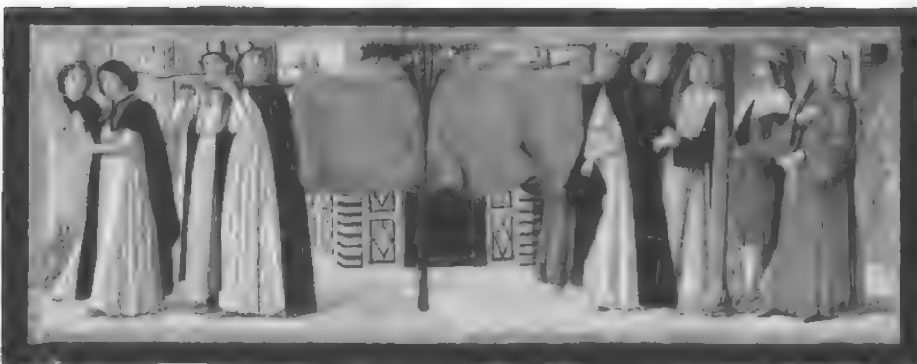
Robert Lehman Collection, 1975

1975.1.77

ROBERT LEHMAN COLLECTION



13.119.1



13.119.2



13.119.3

**David Ghirlandaio (David di  
Tommaso Curradi di Doffo Bigordi)**

Italian, Florentine, 1452–1525

***The Marriage of the Virgin***

The main panel (Uffizi, Florence) represents the Madonna and Child Enthroned with the Archangel Michael, Saints Justus and Zenobius, and the Archangel Raphael. This panel was the center of the predella, and the following two (13.119.2, 3) were on the right; the panels from the left side are the Fall of the Rebel Angels (Detroit Institute of Arts) and Saint Justus Distributing Bread (National Gallery, London). The altarpiece, commissioned by the Gesuati for San Giusto alle Mura, their church on the outskirts of Florence, was installed not later than June 1486.

Tempera and gold on wood, 6<sup>1</sup>/<sub>4</sub> × 16<sup>1</sup>/<sub>4</sub> in.  
(15.9 × 41.3 cm)

Francis L. Leland Fund, 1913

13.119.1

***The Burial of Saint Zenobius* (predella  
panel)**

Tempera and gold on wood, 6<sup>1</sup>/<sub>4</sub> × 16<sup>1</sup>/<sub>4</sub> in.  
(15.9 × 41.3 cm)

Francis L. Leland Fund, 1913

13.119.2

***Tobias and the Angel* (predella panel)**

Tempera and gold on wood, 6<sup>1</sup>/<sub>4</sub> × 16<sup>1</sup>/<sub>4</sub> in.  
(15.9 × 41.3 cm)

Francis L. Leland Fund, 1913

13.119.3

**Francesco Granacci (Francesco di Andrea di Marco)**

Italian, Florentine, 1469–1543

***Scenes from the Life of Saint John the Baptist***

The three episodes are (left to right): an angel announcing to Zacharias the birth of his son; the visitation of Mary to Elizabeth; and Elizabeth watching from her bed as two women care for her newborn son, while Zacharias sits before the fire. This painting and the following (1970.134.2) are the first and fourth of a series that also included Saint John Carried to His Father, Zacharias (Cleveland Museum of Art) and five other scenes from the life of the saint (Walker Art Gallery, Liverpool).

Oil, tempera, and gold on wood,  
31½ × 60 in. (80 × 152.4 cm)

Inscribed (in spandrels, left to right, beneath and beside sculptural vignettes): . . . ; s c (abbreviation for ex Senatu consulto [by decree of the Senate]); . . . ; VICTORIA (victory); s c; PACOS ([the establishment of] peace); ROMA (Rome); s c; FIDES (faith) Purchase, Gwynne Andrews, Harris Brisbane Dick, Dodge, Fletcher, and Rogers Funds, funds from various donors, Ella Morris de Peyster Gift, Mrs. Donald Oenslager Gift, and Gifts in memory of Robert Lehman, 1970 1970.134.1



1970.134.1

**Workshop of Francesco Granacci*****The Preaching of Saint John the Baptist***

Oil, tempera, and gold on wood,  
29¾ × 82½ in. (75.6 × 209.6 cm)

Purchase, Gwynne Andrews, Harris Brisbane Dick, Dodge, Fletcher, and Rogers Funds, funds from various donors, Ella Morris de Peyster Gift, Mrs. Donald Oenslager Gift, and Gifts in memory of Robert Lehman, 1970 1970.134.2



1970.134.2

**Master of the Argonauts**

Italian, Florentine, fourth quarter 15th century

***Madonna and Child***

Tempera on wood, 17¾ × 14¼ in.  
(45.1 × 36.2 cm)

Gift of George Blumenthal, 1941  
41.100.6



41.100.6

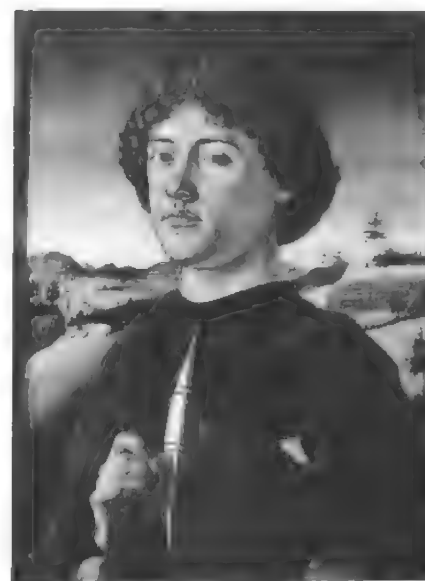
**Biagio di Antonio**

Italian, Florentine, active 1476–1504

***Portrait of a Young Man***

Tempera on wood, 21½ × 15⅜ in.  
(54.6 × 39.1 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931  
32.100.68



32.100.68



### Biagio di Antonio

Italian, Florentine, active 1476–1504

#### *The Story of Joseph*

The companion panel (J. Paul Getty Museum, Malibu) depicts earlier episodes in the life of Joseph.

Tempera on wood, 27 × 59 in.

(68.6 × 149.9 cm)

Inscribed: (with names of those represented) GVSEPPPO (repeatedly), JACOB, MERCATANTI, PVLTIFFR, MOGLE DIPVLTIFFR, FARAGON (Joseph, Jacob, merchants, Potiphar, Potiphar's wife, pharaoh); (on triumphal cart) ·IOS / EF·; (right) ·SONGO·DIFARAGONE (pharaoh's dream)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.69

#### *Scenes from the Story of the Argonauts*

In this panel and its companion (Master of the Argonauts, 09.136.2), the engaged decorative moldings are original.

Tempera on wood, gilt ornaments; overall 24<sup>1</sup>/<sub>8</sub> × 60<sup>3</sup>/<sub>8</sub> in. (61.3 × 153.4 cm); painted surface 19<sup>5</sup>/<sub>8</sub> × 56 in. (49.8 × 142.2 cm)

Gift of J. Pierpont Morgan, 1909

09.136.1

### Master of the Argonauts

Italian, Florentine, fourth quarter 15th century

#### *Scenes from the Story of the Argonauts*

Pendant to Biagio di Antonio (09.136.1)

Tempera on wood, gilt ornaments; overall 24<sup>1</sup>/<sub>8</sub> × 60<sup>3</sup>/<sub>8</sub> in. (61.3 × 152.7 cm); painted surface 19<sup>5</sup>/<sub>8</sub> × 56 in. (49.8 × 142.2 cm)

Gift of J. Pierpont Morgan, 1909

09.136.2



09.136.1



09.136.2

**Filippino Lippi**

Italian, Florentine, probably born 1457, died 1504

***Madonna and Child***

Tempera, oil, and gold on wood,  
32 × 23½ in. (81.3 × 59.7 cm)

The Jules Bache Collection, 1949

49.7.10

**Workshop of Filippino Lippi**

***The Virgin of the Nativity* (fragment)**

Tempera and gold on wood, 12¾ × 9¾ in.  
(32.4 × 24.8 cm)

Gift of Donald S. Klopfer, 1982

1982.73

***The Descent from the Cross***

Tempera on wood, 22 × 16 in.  
(55.9 × 40.6 cm)

Inscribed (on cross): I.N.R.I.

John Stewart Kennedy Fund, 1912

12.168



49.7.10

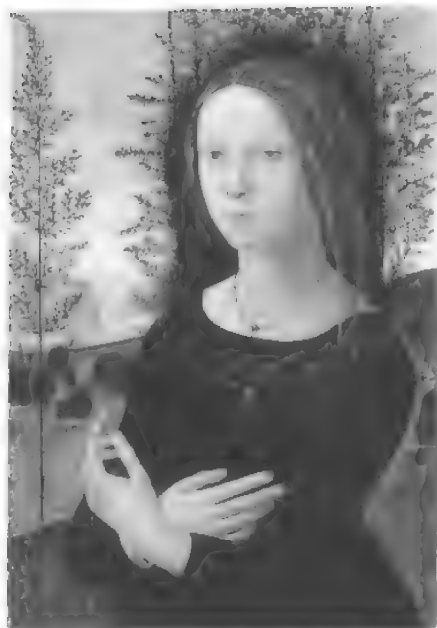


1982.73



12.168





43.86.5



09.197

### Lorenzo di Credi (Lorenzo d'Andrea d'Oderigo)

Italian, Florentine, 1459/60–1537

#### *Portrait of a Young Woman*

Oil on wood, 23<sup>1</sup>/<sub>8</sub> × 15<sup>3</sup>/<sub>4</sub> in.

(58.7 × 40 cm)

Bequest of Richard De Wolfe Brixey, 1943

43.86.5

#### *Madonna Adoring the Child with the Infant Saint John the Baptist and an Angel*

Tempera on wood, diameter 36 in. (91.4 cm)

Rogers Fund, 1909

09.197

### Master of Marradi

Italian, Florentine, active late 15th/early 16th century

#### *The Rape of Lucretia*

A third panel, the Death of Lucretia (private collection), belonged with this one and the following (1975.1.76).

Tempera and gold on wood; overall

15<sup>3</sup>/<sub>4</sub> × 27<sup>3</sup>/<sub>4</sub> in. (40 × 70.5 cm); painted

surface 15<sup>1</sup>/<sub>8</sub> × 27<sup>1</sup>/<sub>2</sub> in. (38.4 × 69.9 cm)

Inscribed (repeatedly) with the names Lucretia and Sextus Tarquinius

Robert Lehman Collection, 1975

1975.1.75

ROBERT LEHMAN COLLECTION



1975.1.75

#### *The Funeral of Lucretia*

Tempera and gold on wood; overall

15<sup>5</sup>/<sub>8</sub> × 27<sup>1</sup>/<sub>2</sub> in. (39.7 × 69.9 cm); painted

surface 15 × 27<sup>1</sup>/<sub>8</sub> in. (38.1 × 68.9 cm)

Inscribed (on bier): LVHRETIA

Robert Lehman Collection, 1975

1975.1.76

ROBERT LEHMAN COLLECTION



1975.1.76

**Piero di Cosimo (Piero di Lorenzo)**

Italian, Florentine, 1462–?1521

***The Young Saint John the Baptist***

Tempera and oil on wood, 11 $\frac{1}{2}$  × 9 $\frac{1}{4}$  in.  
(29.2 × 23.5 cm)

The Bequest of Michael Dreicer, 1921

22.60.52



22.60.52

***A Hunting Scene***

This panel and the following (75.7.1) were probably made for Francesco del Pugliese. The Forest Fire (Ashmolean Museum, Oxford) belonged to the series, and the Building of a Palace (Ringling Museum, Sarasota, Florida) may have also been part of the cycle.

Tempera and oil on wood, 27 $\frac{3}{4}$  × 66 $\frac{3}{4}$  in.  
(70.5 × 169.5 cm)

Gift of Robert Gordon, 1875

75.7.2



75.7.2



75.7.1



06.171



1982.60.8

**Fra Bartolomeo (Bartolomeo di Paolo del Fattorino)**

Italian, Florentine, 1472–1517

***Madonna and Child with the Young Saint John the Baptist***

Oil and gold on wood, 23 × 17<sup>1</sup>/<sub>4</sub> in.  
(58.4 × 43.8 cm)

Rogers Fund, 1906

06.171

***Portrait of a Man***

Oil on wood; overall 15<sup>5</sup>/<sub>8</sub> × 12<sup>1</sup>/<sub>8</sub> in.  
(39.7 × 30.8 cm); painted surface

15<sup>1</sup>/<sub>2</sub> × 11<sup>3</sup>/<sub>4</sub> in. (39.4 × 29.8 cm)

Inscribed (top): MATTHAEVS·SASS T[HA]NVS·  
OBIT·1506 (Matteo Sass[ . . . ?] died 1506)

The Jack and Belle Linsky Collection, 1982

1982.60.8



30.95.270



30.83

**Mariotto di Bigio di Bindo Albertinelli**

Italian, Florentine, 1474–1515

and

**Giuliano di Piero di Simone**

**Bugiardini**

Italian, Florentine, 1475–1554

***Madonna and Child with the Infant Saint John the Baptist and an Angel***

Oil, tempera, and gold on wood,  
38<sup>1</sup>/<sub>2</sub> × 30<sup>1</sup>/<sub>4</sub> in. (97.8 × 76.8 cm)

Theodore M. Davis Collection, Bequest of  
Theodore M. Davis, 1915

30.95.270

**Giuliano di Piero di Simone**

**Bugiardini**

Italian, Florentine, 1475–1554

***Madonna and Child Enthroned with Saints Mary Magdalen and John the Baptist***

This altarpiece is from the church of Santa  
Maria Maddalena all'Isola, Incisa Valdarno.

The panel has been cut down; the frame,  
which nevertheless may be original, bears the  
arms of the Altoviti family.

Tempera and gold on wood, 76<sup>1</sup>/<sub>4</sub> × 65<sup>1</sup>/<sub>4</sub> in.  
(193.7 × 165.7 cm)

Inscribed (on scroll): ECCE·A[G]N[U]S·DEI

Fletcher Fund, 1930

30.83



1971.115.3a



1971.115.3b

***Adam; Eve***

Oil on canvas, each 26<sup>3</sup>/<sub>8</sub> × 61<sup>3</sup>/<sub>4</sub> in.  
(67 × 156.8 cm)

Bequest of Edward Fowles, 1971

1971.115.3ab

**Andrea del Sarto (Andrea d'Agnolo)**

Italian, Florentine, 1486–1530

***Head of the Madonna* (fragment)**

The complete composition is recorded in an engraving after the painting by Cornelis Bloemaert (Dutch, born about 1603, died 1692).

Oil on wood, 15 × 11½ in.

(38.1 × 29.2 cm)

The Friedsam Collection, Bequest of Michael

Friedsam, 1931

32.100.89



32.100.89



1982.60.9

***Portrait of a Man***

Oil on canvas, transferred from wood,

26¼ × 19⅞ in. (66.7 × 50.5 cm)

The Jack and Belle Linsky Collection, 1982

1982.60.9

***The Holy Family with the Infant Saint***
***John the Baptist***

Oil on wood, 53½ × 39⅝ in.

(135.9 × 100.6 cm)

Maria DeWitt Jesup Fund, 1922

22.75

**Raffaellino del Garbo (Raffaello di**
**Bartolommeo di Giovanni di Carlo)**

Italian, Florentine, probably born before 1479,

died 1524 or later

***Madonna and Child with Saint Joseph and an Angel***

Tempera on canvas, transferred from wood,

22 × 15 in. (55.9 × 38.1 cm)

Inscribed (on angel's halo): [A]NGELVS·

GRAD[VAL]

Bequest of Benjamin Altman, 1913

14.40.641



22.75





14.40.641



32.100.80

### Ridolfo Ghirlandaio

Italian, Florentine, 1483–1561

#### *The Nativity with Saints* (triptych)

Central panel: Nativity and Saint Maurus (or Placidus); left wing: Saints Peter, Benedict, and Christine; right wing: Saints Paul, John the Evangelist, and Dorothy

Oil on wood; central panel 14 × 9 in. (35.6 × 22.9 cm); each wing 14 × 4 in. (35.6 × 10.2 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931  
32.100.80

### Bacchiacca (Francesco d'Ubertino)

Italian, Florentine, 1495–1557

#### *Madonna and Child*

Oil and gold on wood, 34 1/4 × 26 1/2 in. (87 × 67.3 cm)

Inscribed (on Madonna's collar): AVE MARIA  
The Jack and Belle Linsky Collection, 1982  
1982.60.10



1982.60.10



1982.60.11

#### *Leda and the Swan*

Oil on wood; overall 16 7/8 × 12 1/2 in. (42.9 × 31.8 cm); painted surface 16 1/2 × 12 1/2 in. (41.9 × 31.8 cm)

The Jack and Belle Linsky Collection, 1982  
1982.60.11

#### *Eve with Cain and Abel*

This picture, a fragment, has been cut at the left.

Tempera and oil on wood, 15 3/4 × 9 1/4 in. (40 × 23.5 cm)

Gwynne Andrews Fund, 1938  
38.178

### Tommaso Fiorentino (Tommaso di Stefano Lunetti)

Italian, Florentine, born about 1495, died 1564

#### *Portrait of a Man*

Oil on wood, 32 1/4 × 23 7/8 in. (81.9 × 60.6 cm)

Signed and dated (left, on paper): ·[O]PVS THOME FLORETINI·A[NNO]·S[ALVTIS]: M·D·XXI·MAII· (The work of Tommaso of Florence/May in the prosperous year 1521)  
Gift of J. Pierpont Morgan, 1917  
17.190.8



38.178



17.190.8





08.262



56.51

### Bronzino (Agnolo di Cosimo di Mariano)

Italian, Florentine, 1503–1572

#### *Portrait of a Young Man*

Oil on wood,  $37\frac{3}{8} \times 29\frac{1}{2}$  in.  
(95.6 × 74.9 cm)

H. O. Havemeyer Collection, Bequest of Mrs.  
H. O. Havemeyer, 1929

29.100.16

### Workshop of Bronzino

#### *Cosimo I de' Medici* (1519–1574)

Oil on wood,  $37\frac{3}{4} \times 27\frac{3}{4}$  in.  
(95.9 × 70.5 cm)

Rogers Fund, 1908

08.262



55.14



45.128.11

### Benedetto Pagni

Italian, Tuscan, active by 1524, died 1578

#### *Portrait of a Young Man*

Oil on wood,  $46\frac{1}{4} \times 30\frac{3}{4}$  in.  
(117.5 × 78.1 cm)

Gift of Alice Borland Wilson, 1956

56.51

### Francesco Salviati (Francesco de' Rossi)

Italian, Florentine, 1510–1563

#### *Portrait of a Man*

Oil on canvas,  $48\frac{1}{4} \times 36\frac{3}{4}$  in.  
(122.6 × 93.4 cm)

Gift of Mr. and Mrs. Nate B. Spingold, 1955

55.14

#### *Portrait of a Man*

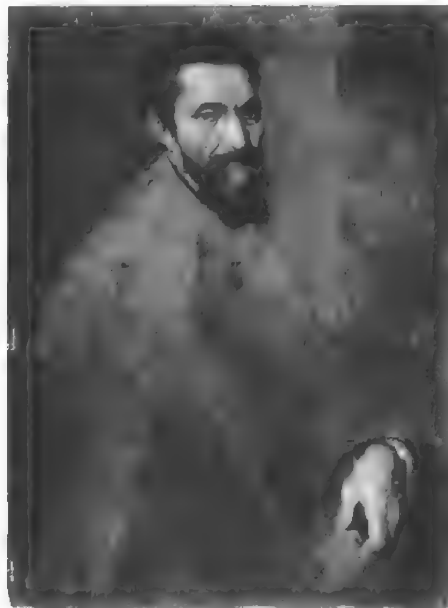
Oil on canvas,  $37\frac{3}{4} \times 29\frac{1}{2}$  in.  
(95.9 × 74.9 cm)

Bequest of Helen Hay Whitney, 1944

45.128.11



1976.100.15



1977.384.1

### Jacopino del Conte

Italian, Florentine, 1515–1598

#### *Holy Family*

Oil on wood,  $47\frac{1}{2} \times 33\frac{3}{4}$  in.  
(120.7 × 85.7 cm)

Bequest of Harry G. Sperling, 1971

1976.100.15

### Michelangelo Buonarroti (1475–1564)

Oil on wood,  $34\frac{3}{4} \times 25\frac{1}{4}$  in.  
(88.3 × 64.1 cm)

Gift of Clarence Dillon, 1977

1977.384.1

### Italian (Florentine) Painters

mid-16th century

#### *Portrait of a Woman*

Oil on wood,  $38\frac{1}{2} \times 30$  in.

(97.8 × 76.2 cm)

The Friedsam Collection, Bequest of Michael

Friedsam, 1931

32.100.66



32.100.66

#### *Madonna and Child with the Young Saint John the Baptist*

Oil on wood,  $26\frac{7}{8} \times 22\frac{1}{4}$  in.

(68.3 × 56.5 cm)

Inscribed (on Saint John's scroll): ECCE

AGN[US DEI]

Bequest of Katherine S. Dreier, 1952

53.45.1



53.45.1

### Jacopo Ligozzi

Italian, Florentine, 1547–1626

#### *Allegory of Avarice*

Oil on canvas,  $54\frac{7}{8} \times 33\frac{1}{4}$  in.

(139.4 × 84.5 cm)

Gift of Eric Seiler and Darcy Bradbury, and

Edward A. and Karen S. W. Friedman, 1991

1991.443



1991.443

### Aurelio Lomi

Italian, Florentine, 1556–1622

#### *The Gathering of Manna* (monochrome)

Oil on canvas,  $41\frac{1}{2} \times 42\frac{3}{4}$  in.

(105.4 × 108.6 cm)

Gift of Cornelius Vanderbilt, 1880

80.3.245a



80.3.245a

### Cigoli (Ludovico Cardì)

Italian, Florentine, 1559–1613

#### *The Adoration of the Shepherds with Saint Catherine of Alexandria*

Oil on canvas,  $121\frac{3}{8} \times 76\frac{1}{4}$  in.

(308.3 × 193.7 cm)

Signed, dated, and inscribed: (lower right) LC

[monogram]/1599; (top, on banderole) GLORIA

IN EXCELSIS DEO

Arms (lower left) of the Riccardi family of

Arezzo or of the Ricci family of Pistoia

Gwynne Andrews Fund, 1991

1991.7



1991.7

### Cesare Dandini

Italian, Florentine, 1596–1656

#### *Charity*

Oil on canvas,  $47\frac{1}{8} \times 41\frac{1}{2}$  in.

(119.7 × 105.4 cm)

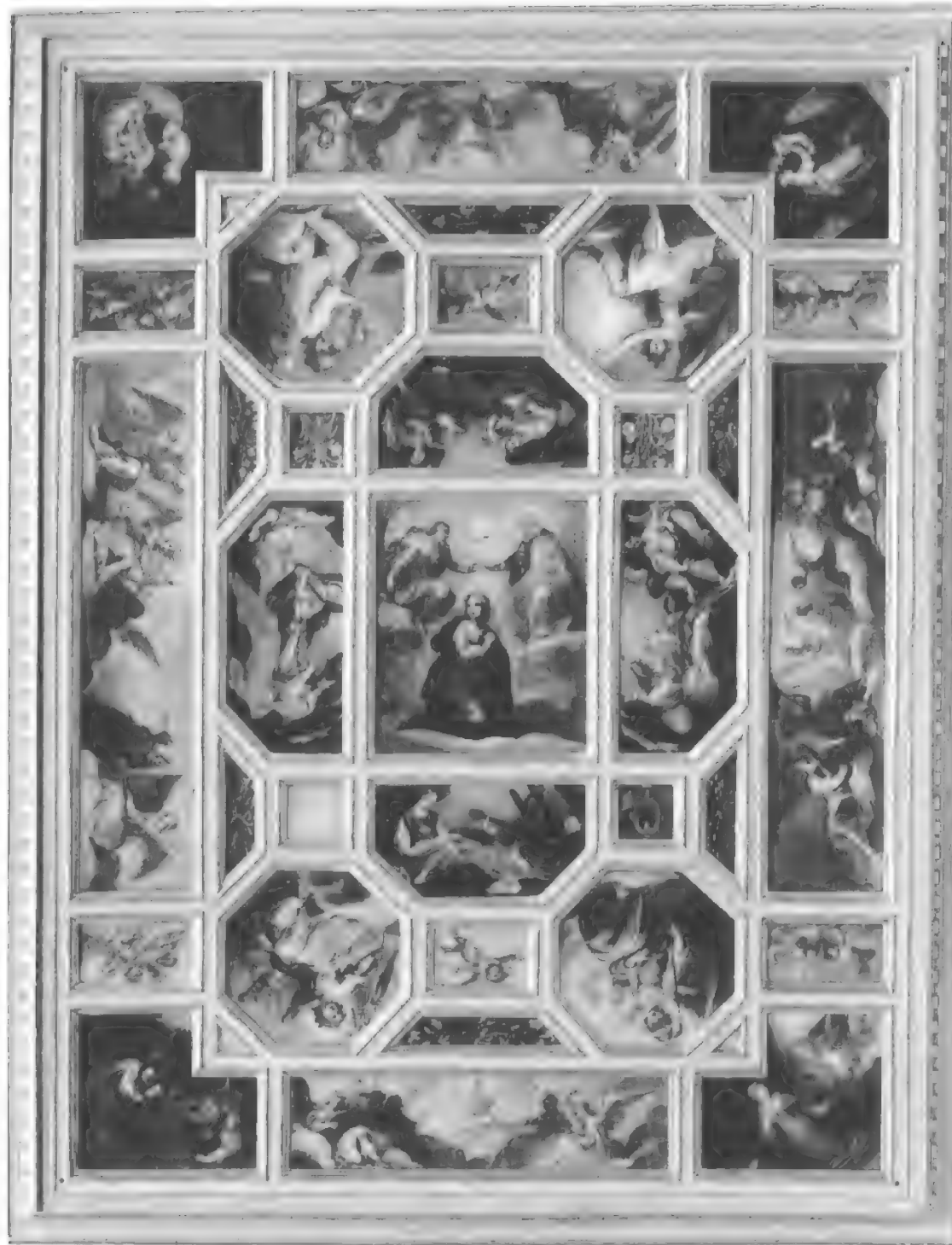
Gift of Mr. and Mrs. Ralph Friedman, 1969

69.283



69.283



**Italian (Florentine) Painter**

second quarter 17th century

***Scenes and Allegories of the Virgin*** (ceiling)

Thirty-three painted compartments of various sizes and shapes, framed by (modern) embossed and gilt moldings

Oil on canvas, overall 95 × 70½ in.

(241.3 × 179.1 cm)

Gift of Mr. and Mrs. Alan S. Hartman, 1968

68.162

ESDA

**Segna di Buonaventura**

Italian, Sienese, active by 1298, died 1326/31

***Madonna and Child; Saint Benedict; Saint Silvester Gozzolini***

These three panels, the following (41.100.22), and a Saint John the Baptist (Sacro Convento di San Francesco, Assisi) are parts of a dismembered polyptych representing (left to right): Saint Benedict (with angel and apostle above), Madonna and Child (with Saint Paul, Christ, and Saint Peter above), and Saint Silvester Gozzolini (with apostle and angel above).

Tempera on wood, gold ground; overall, as joined by modern moldings, 60 × 66½ in. (152.4 × 168.9 cm); left pinnacle, painted surface 10¼ × 15⅜ in. (26 × 39.1 cm); center pinnacle, painted surface 12⅞ × 23 in. (30.8 × 58.4 cm); right pinnacle, painted surface 10 × 15⅜ in. (25.4 × 39.7 cm); left panel, painted surface 27⅞ × 16 in. (70.8 × 40.6 cm); center panel, painted surface 37 × 23⅞ in. (94 × 58.7 cm); right panel, painted surface 27⅞ × 16¼ in. (70.8 × 41.3 cm)

Signed and inscribed (on frame): (left) s. BENE[DICTVS]; (center) [HOC O]PVS PI[NXIT S]EGNA SE[NENSIS]; (right) s. SILVE[STER]  
Harris Brisbane Dick Fund, 1924

24.78a–c



24.78a–c

***Saint John the Evangelist***

Tempera on wood, gold ground; overall, with engaged (largely modern) frame, 35 × 22 in. (88.9 × 55.9 cm); painted surface 27¼ × 16½ in. (69.2 × 41.9 cm)  
Gift of George Blumenthal, 1941  
41.100.22



41.100.22

***Christ Blessing***

Tempera on wood, gold ground, shaped top; overall 15½ × 9½ in. (39.4 × 24.1 cm); painted surface 14 × 8⅞ in. (35.6 × 20.6 cm)  
Bequest of Adele L. Lehman, in memory of Arthur Lehman, 1965  
65.181.2



65.181.2

**Master of Monte Oliveto**

Italian, Sienese, active about 1305–1335

***Madonna and Child with Nine Angels; The Crucifixion***

Tempera on wood, gold ground; left wing, overall, with engaged frame, 15⅞ × 10⅝ in. (38.4 × 27 cm); right wing, overall, with engaged frame, 15 × 10⅝ in. (38.1 × 27 cm)  
Robert Lehman Collection, 1975

1975.1.1–2

ROBERT LEHMAN COLLECTION

***Madonna and Child Enthroned*** (triptych)

Central panel: Madonna and Child  
Enthroned with Saints Paul, John the Baptist, Peter, and John the Evangelist and (in the



1975.1.1



1975.1.2



18.117.1

arches under the throne) Saints Nicholas, Francis, Dominic, and Catherine of Alexandria; left wing: Betrayal of Christ, Flagellation, and Bearing of the Cross; right wing: Crucifixion and Lamentation. Tempera on wood, gold ground, shaped top; central panel, overall, with engaged frame,  $30\frac{5}{8} \times 16\frac{1}{2}$  in. (77.8 × 41.9 cm); central panel, painted surface  $27\frac{3}{8} \times 14$  in. (69.5 × 35.6 cm); left wing, overall, with engaged frame,  $30\frac{3}{8} \times 8\frac{1}{8}$  in. (77.2 × 20.6 cm); right wing, overall, with engaged frame,  $30\frac{1}{2} \times 8\frac{1}{4}$  in. (77.5 × 21 cm). Rogers Fund, 1918. 18.117.1

**Master of Monte Oliveto**  
and

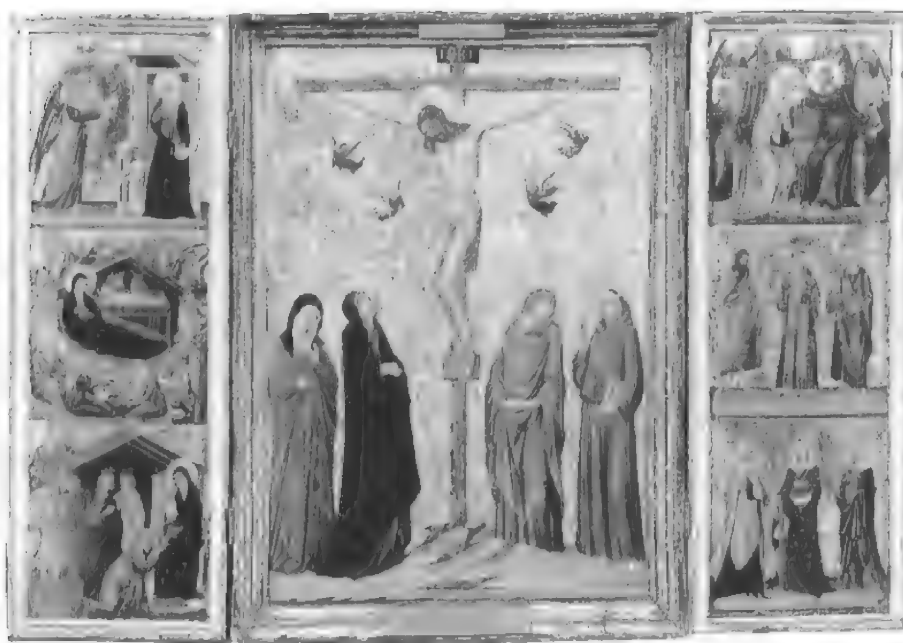
**Italian (Sienese) Painter**

active first quarter 14th century

***The Crucifixion with Saints Clare and Francis of Assisi*** (triptych)

Left wing: Annunciation, Nativity, and Adoration of the Magi; right wing: Coronation of the Virgin and Saints John the Baptist, Stephen (or Lawrence), Peter, Mary Magdalen, Catherine of Alexandria(?), and an unidentified female saint.

Tempera on wood, gold ground; central panel, overall, with engaged frame,  $25\frac{1}{4} \times 18\frac{5}{8}$  in. (64.1 × 47.3 cm); central panel, painted surface  $22\frac{1}{4} \times 15\frac{3}{4}$  in. (56.5 × 40 cm); left wing, overall, with engaged frame,  $25\frac{1}{4} \times 9\frac{1}{4}$  in. (64.1 × 23.5 cm); left wing, painted surface  $23\frac{3}{8} \times 7\frac{1}{2}$  in. (59.4 × 19.1 cm); right wing, overall, with engaged frame,  $25\frac{1}{8} \times 9\frac{3}{8}$  in. (63.8 × 23.8 cm); right wing, painted surface  $23\frac{1}{2} \times 7\frac{1}{2}$  in. (59.7 × 19.1 cm). Inscribed (on cross): I·N·R·I·. Bequest of George Blumenthal, 1941. 41.190.312–c



41.190.312–c



20.160



1975.1.24

**Goodhart Ducciesque Master**

Italian, Sienese, active about 1315–1330

***Madonna and Child with the Annunciation and the Nativity***

This panel was the left wing of a diptych. Its verso is decorated with squares and a quatrefoil of green on a background of blue (now blackened) with green and red borders. Tempera on wood, gold ground; overall, with engaged frame,  $12\frac{1}{8} \times 8\frac{1}{4}$  in. (30.8 × 21 cm); painted surface  $10\frac{1}{4} \times 6\frac{1}{2}$  in. (26 × 16.5 cm). Marquand Fund, 1920. 20.160

**Goodhart Ducciesque Master**

Italian, Sienese, active about 1315–1330

***Madonna and Child Enthroned with Two Donors***

Tempera on wood, gold ground; overall, with engaged frame,  $20\frac{3}{4} \times 11\frac{3}{4}$  in.

(52.7 × 29.8 cm)

Robert Lehman Collection, 1975

1975.1.24

ROBERT LEHMAN COLLECTION



1975.1.13



1975.1.12

**Simone Martini**

Italian, Sienese, active by 1315, died 1344

***Saint Ansanus***

This panel and the following two (1975.1.12, 41.100.23) formed part of a polyptych that also included Saints Peter (art market, 1992) and Luke (J. Paul Getty Museum, Malibu). The frames, separated and reworked, are original.

Tempera on wood, gold ground; overall  $22\frac{5}{8} \times 15$  in. (57.5 × 38.1 cm); painted surface  $22\frac{1}{2} \times 14\frac{1}{2}$  in. (57.2 × 36.8 cm)

Robert Lehman Collection, 1975

1975.1.13

ROBERT LEHMAN COLLECTION

***Madonna and Child***

Tempera on wood, gold ground; overall  $23\frac{1}{8} \times 15\frac{1}{2}$  in. (58.7 × 39.4 cm); painted surface  $22\frac{1}{2} \times 15\frac{1}{8}$  in. (57.2 × 38.4 cm)

Robert Lehman Collection, 1975

1975.1.12

ROBERT LEHMAN COLLECTION

***Saint Andrew***

Tempera on wood, gold ground,  $22\frac{1}{2} \times 14\frac{7}{8}$  in. (57.2 × 37.8 cm)

Inscribed (background): :s: / :A[N]DREAS

Gift of George Blumenthal, 1941

41.100.23

**Workshop of Simone Martini*****Saint Thomas***

This panel and the following three (43.98.10–12) belong to a series of apostles, of which six others are known (Saints Matthew, Simon, James the Greater, and Thaddeus, in the National Gallery of Art, Washington, D.C.; Saint James the Lesser, in a private collection; and Saint Philip, on the art market, 1992).

Tempera on wood, gold ground, arched top; overall, with engaged frame,  $11\frac{5}{8} \times 8\frac{5}{8}$  in. (29.5 × 21.9 cm); painted surface  $10\frac{3}{8} \times 7\frac{3}{4}$  in. (26.4 × 19.7 cm)

Inscribed (background): ·SANTVS THOMAS

Maitland F. Griggs Collection, Bequest of Maitland F. Griggs, 1943

43.98.9



41.100.23





43.98.9



43.98.10



43.98.11



43.98.12

**Saint Bartholomew**

Tempera on wood, gold ground, arched top; overall, with engaged frame,  $11\frac{5}{8} \times 8\frac{5}{8}$  in. ( $29.5 \times 21.9$  cm); painted surface  $10\frac{3}{8} \times 7\frac{3}{4}$  in. ( $26.4 \times 19.7$  cm)  
Inscribed (background): S BARTHOLOMEVS  
Maitland F. Griggs Collection, Bequest of Maitland F. Griggs, 1943  
43.98.10

**Saint Matthias**

Tempera on wood, gold ground, arched top; overall, with engaged frame,  $11\frac{5}{8} \times 8\frac{5}{8}$  in. ( $29.5 \times 21.9$  cm); painted surface  $10\frac{1}{4} \times 7\frac{3}{4}$  in. ( $26 \times 19.7$  cm)  
Inscribed (background): SCS MATTHIAS  
Maitland F. Griggs Collection, Bequest of Maitland F. Griggs, 1943  
43.98.11

**Saint Andrew**

Tempera on wood, gold ground, arched top; overall, with engaged frame,  $11\frac{3}{4} \times 8\frac{3}{4}$  in. ( $29.8 \times 22.2$  cm); painted surface  $10\frac{3}{8} \times 7\frac{7}{8}$  in. ( $26.4 \times 20$  cm)  
Inscribed (background): SCS ANDREAS  
Maitland F. Griggs Collection, Bequest of Maitland F. Griggs, 1943  
43.98.12

**Ugolino da Siena (Ugolino di Nerio)**

Italian, Sienese, active 1317–1327

**The Last Supper**

This panel and six others—Arrest of Christ (National Gallery, London), Flagellation (Gemäldegalerie, SMPK, Berlin), Way to Calvary and Deposition (both National Gallery, London), Entombment (Gemäldegalerie, SMPK, Berlin), and Resurrection (National Gallery, London)—comprised the predella of the altarpiece on the high altar of the church of Santa Croce, Florence. Saints John the Baptist, Paul, and Peter (all Gemäldegalerie, SMPK, Berlin) are from the main register; Saints James the Greater and Philip, Saints Matthew and James the Lesser, and Saints Matthias and Clare (all Gemäldegalerie, SMPK, Berlin), Saints Simon and Thaddeus and Saints Bartholomew and Andrew (both National Gallery, London) are from the intermediate upper register.  
Tempera and gold on wood; overall, with engaged (modern) frame,  $15 \times 22\frac{1}{4}$  in. ( $38.1 \times 56.5$  cm); painted surface  $13\frac{1}{2} \times 20\frac{3}{4}$  in. ( $34.3 \times 52.7$  cm)  
Robert Lehman Collection, 1975  
1975.1.7  
ROBERT LEHMAN COLLECTION



1975.1.7

**Ugolino da Siena (Ugolino di Nerio)**

Italian, Sienese, active 1317–1327

***Madonna and Child***

Tempera on wood, gold ground, arched top,  
35<sup>3</sup>/<sub>8</sub> × 23 in. (89.9 × 58.4 cm)

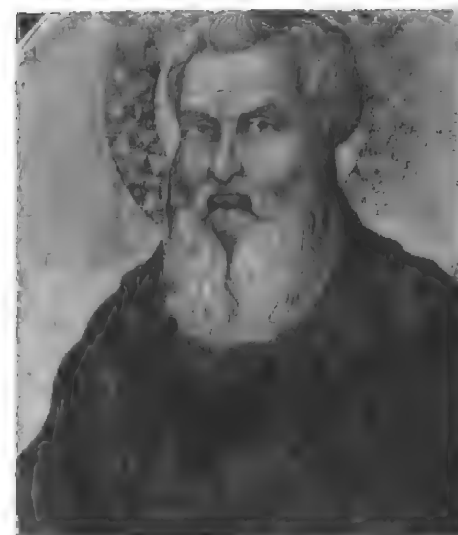
Robert Lehman Collection, 1975

1975.1.5

ROBERT LEHMAN COLLECTION



1975.1.5



1975.1.6

***Saint Matthew* (fragment)**

This panel is from the same polyptych as  
Saint Anne with the Infant Virgin (National  
Gallery of Canada, Ottawa).

Tempera on wood, gold ground,  
15<sup>1</sup>/<sub>8</sub> × 12<sup>3</sup>/<sub>4</sub> in. (38.4 × 32.4 cm)

Robert Lehman Collection, 1975

1975.1.6

ROBERT LEHMAN COLLECTION

**Ambrogio Lorenzetti**

Italian, Sienese, active 1319–1347

***Madonna and Child***

Tempera on wood, gold ground, arched top,  
37 × 22<sup>1</sup>/<sub>8</sub> in. (94 × 56.2 cm)

Inscribed (on halos): AVE·MARIA·GRATIA; JESV  
CRIS[TVS]

Bequest of George Blumenthal, 1941

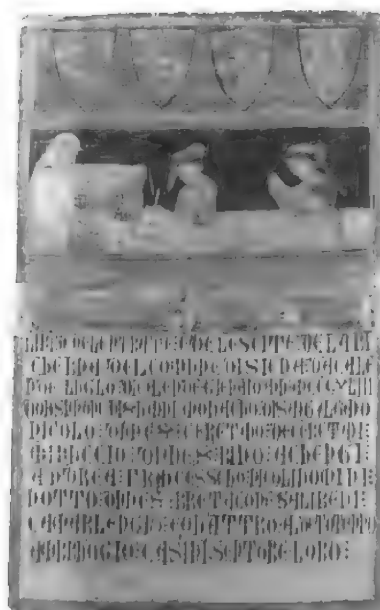
41.190.26



41.190.26



13.212



10.203.3



88.3.99



64.189.2

**Pietro Lorenzetti**

Italian, Sienese, active 1320–1344

***Saint Catherine of Alexandria***

This painting was part of a polyptych representing a martyr bishop (private collection), Saint Margaret (Perkins collection, Sacro Convento di San Francesco, Assisi), the Madonna and Child (Palazzo Vecchio, Florence), and, at the extreme right, a saint, probably John the Evangelist (private collection). The pinnacles included a male martyr and Saint Anthony Abbot (both National Gallery, Prague).

Tempera on wood, gold ground; overall  $26 \times 16\frac{1}{4}$  in. ( $66 \times 41.3$  cm); painted surface  $24\frac{1}{2} \times 16\frac{1}{4}$  in. ( $62.2 \times 41.3$  cm)

Inscribed (above arch): S [A]GNES [OR S IOHES] (Saint Agnes [or Saint John])

Rogers Fund, 1913

13.212

**Italian (Sienese) Painter**

dated 1343

***Book Cover***

Tempera on wood,  $16\frac{1}{8} \times 9\frac{3}{4}$  in. ( $41 \times 24.8$  cm)

Inscribed: LIBRO : DELENTATE : EDELESCITE : DELABI / CHERNA : DELCOMUNE : DISIENA :



43.98.6

DACALE / NDE : LUGLO : DICALENDE : GIENAI  
: ANN : MCCCXLIII / DONSIMONE : DISVANNI :  
MONACHO : DISANGALGANO / NICOLÒ : DIMES  
: CERETANO : DECERETANI / MINUCCIO :  
DIMES : BINO : ACHENGI / ANDREA :  
FRANCESSCHO : PICOLIUMINI / NOTTO :  
DIMES : BRETACONE : SALIBENI : /  
CAMARLENGNJ : EQUATTRO : ALDETOTOTEMPO  
/ AMBRUOGIO : CASINI : SENTORE : LORO :  
(Book of the income and expenses of the  
*biccherna* [financial administrators] of the  
commune of Siena from the first of July to  
the first of January 1343. Don Simone di Ser  
Vanni, monk of San Galgano; Nicolo di  
Messer Cerretano de' Cerretani; Minuccio di  
Messer Bino Achengi; Andrea Francesco  
Piccolomini; Notto di Messer Bretacone  
Salimbeni; secretary and four [purveyors]; at  
the said time Ambrogio Casini being their  
clerk)

Rogers Fund, 1910

10.203.3

**Lippo Memmi (Filippo di Memmo)**

Italian, Sienese, active by 1317, died 1356

***Saint Paul***

This is one of the main panels of an altarpiece that also included Saints Louis of Toulouse (Pinacoteca Nazionale, Siena) and

John the Baptist (National Gallery of Art, Washington, D.C.), the Madonna and Child (Gemäldegalerie, SMPK, Berlin), and Saints John the Evangelist (Yale University Art Gallery, New Haven), Peter (Louvre, Paris), and Francis (Pinacoteca Nazionale, Siena). The altarpiece may have been painted for the church of San Francesco in Colle di Val d'Elsa.

Tempera on wood, gold ground, arched top; overall, with engaged frame,  $37\frac{3}{4} \times 19$  in.

( $95.9 \times 48.3$  cm); painted surface  $35\frac{1}{8} \times 16\frac{1}{2}$  in. ( $89.2 \times 41.9$  cm)

Inscribed (on book): Ad / A[d] / A[d] / .Ad. ROMANO<sup>s</sup> / pavlv<sup>s</sup> (To the Romans. Paul)

Gift of Coudert Brothers, 1888

88.3.99

***Saint Clare***

It is probable that this panel and Saint Margaret(?) (Museo Poldi Pezzoli, Milan), a male saint (location unknown), and Saints Anthony of Padua (Frick Art Museum, Pittsburgh), Mary Magdalen (Museum of Art, Rhode Island School of Design, Providence), and Agnes (Frick Art Museum, Pittsburgh) constituted the pinnacles of the altarpiece described in the entry for 88.3.99 above.

Tempera on wood, gold ground, shaped top; overall, with engaged (modern) frame,  $19 \times 8$  in. ( $48.3 \times 20.3$  cm); painted surface  $15\frac{1}{2} \times 7\frac{1}{2}$  in. ( $39.4 \times 19.1$  cm)

Gift of Irma N. Straus, 1964

64.189.2

***Madonna and Child with Saints and Angels***

The Madonna is flanked by Saints John the Baptist and Francis of Assisi; in the predella (left to right) are a male martyr and Saints Clare, Lawrence, Peter, Louis of Toulouse, Catherine of Alexandria, and Cecilia. The picture formed a diptych with the Crucifixion (Louvre, Paris).

Tempera on wood, gold ground, shaped top; overall, with engaged (partially modern) frame,  $26\frac{1}{4} \times 13$  in. ( $66.7 \times 33$  cm); painted surface  $19\frac{3}{4} \times 10\frac{1}{8}$  in.

( $50.2 \times 25.7$  cm); predella  $1\frac{1}{2} \times 10$  in.

( $3.8 \times 25.4$  cm)

Inscribed: (on neck of Madonna's dress) AVE; (on Madonna's right sleeve) GRA[TIA]

Maitland F. Griggs Collection, Bequest of Maitland F. Griggs, 1943

43.98.6

**Follower of Lippo Memmi**

Italian, Sienese, active mid-14th century

***Saint Mary Magdalen***

This panel and the following (1975.1.15) are parts of a polyptych to which Saints Catherine of Alexandria, John the Evangelist, Paul, and John the Baptist (all Pinacoteca Nazionale, Siena) also belong. The verso is painted to imitate porphyry, with a trilobe medallion of fictive marble in the center.

Tempera on wood, gold ground; overall, with original side and bottom moldings,  $17 \times 10\frac{3}{4}$  in. ( $43.2 \times 27.3$  cm); painted surface  $15\frac{5}{8} \times 8\frac{3}{8}$  in. ( $39.7 \times 21.3$  cm)

Robert Lehman Collection, 1975

1975.1.14

ROBERT LEHMAN COLLECTION



1975.1.14



1975.1.15

***Saint Peter***

The verso is painted to imitate porphyry, with a trilobe medallion of fictive marble in the center (see 1975.1.14 above).

Tempera on wood, gold ground; overall, with original side and bottom moldings,  $17\frac{5}{8} \times 10\frac{7}{8}$  in. ( $44.8 \times 27.6$  cm)

Robert Lehman Collection, 1975

1975.1.15

ROBERT LEHMAN COLLECTION



1975.1.8



32.100.100

**Bartolomeo Bulgarini**

Italian, Sienese, active 1337-1378

***Saints Matthias and Thomas***

Panels apparently representing Saints Peter and Matthew (both Wallraf-Richartz-Museum, Cologne) and smaller panels representing the prophets Moses and Daniel (Keresztény Múzeum, Esztergom) are from the same altarpiece. A fragmentary Madonna (Wallraf-Richartz-Museum, Cologne) may also be from this altarpiece.

Tempera on wood, gold ground; overall, exclusive of modern frame additions,  $20\frac{7}{8} \times 18\frac{1}{8}$  in. ( $53 \times 46$  cm); painted surface  $17\frac{1}{2} \times 16\frac{3}{4}$  in. ( $44.5 \times 42.5$  cm)

Inscribed (bottom): S.MATTIAS S.TOMMAS

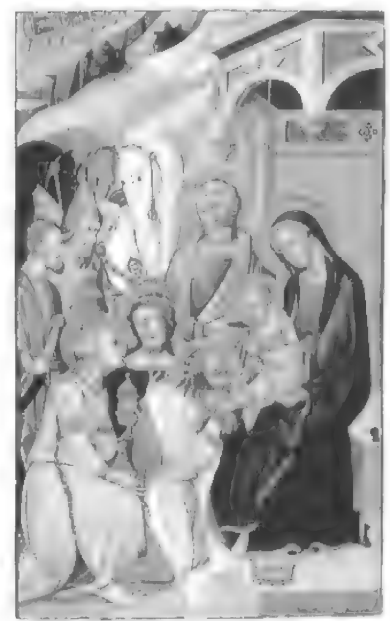
Robert Lehman Collection, 1975

1975.1.8

ROBERT LEHMAN COLLECTION



25.120.288



1975.1.16

**Lippo Vanni (Lippo Vanni di Giovanni)**

Italian, Sienese, active 1341-1375

***Madonna and Child Enthroned with Saints Peter and Paul and Angels***

Tempera on wood, gold ground; overall, with engaged frame,  $13\frac{1}{8} \times 8\frac{3}{8}$  in. ( $33.3 \times 21.9$  cm); painted surface  $11\frac{3}{4} \times 7\frac{3}{8}$  in. ( $29.8 \times 18.7$  cm)

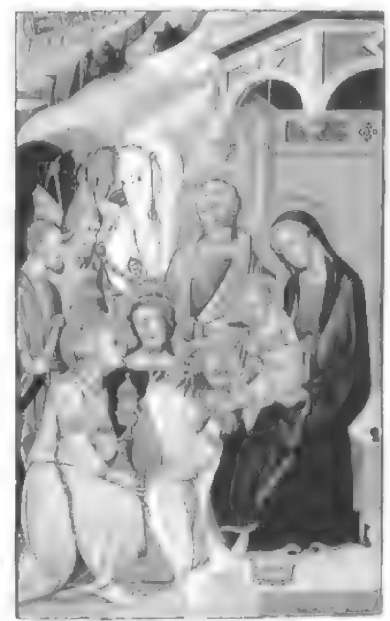
The Friedsam Collection, Bequest of Michael

Friedsam, 1931

32.100.100



25.120.288



1975.1.16





41.100.34



25.79



1975.1.23



41.190.13

**Bartolo di Fredi**

Italian, Sienese, active by 1353, died 1410

***The Adoration of the Shepherds***

This panel was the center of a triptych painted in 1374 for the convent of San Domenico, San Gimignano.

Tempera on wood, gold ground, arched top; overall  $69\frac{1}{8} \times 45\frac{1}{8}$  in. ( $175.6 \times 114.6$  cm); painted surface  $63\frac{1}{4} \times 45\frac{1}{8}$  in. ( $160.7 \times 114.6$  cm)

The Cloisters Collection, 1925

25.120.288

THE CLOISTERS

***The Adoration of the Magi***

The Journey of the Magi (Musée des Beaux-Arts, Dijon) is a fragment of the upper part of this painting.

Tempera and gold on wood,  $58\frac{1}{2} \times 35\frac{1}{8}$  in. ( $148.6 \times 89.2$  cm)

Robert Lehman Collection, 1975

1975.1.16

ROBERT LEHMAN COLLECTION

**Luca di Tommè di Nuto**

Italian, Sienese, active 1356–1389

***Madonna and Child***

Tempera on wood, transferred from wood, gold ground, shaped top,  $52\frac{7}{8} \times 23\frac{1}{8}$  in. ( $134.3 \times 58.7$  cm)

Inscribed (on scroll): EGO·SVM·VIA·VERI[TAS ET VITA] (I am the way, the truth, [and the life] [John 14:6].)

Gift of George Blumenthal, 1941

41.100.34

**Copy after Luca di Tommè di Nuto**

Italian, shortly before 1925

***The Crucifixion***

This painting is a reduced copy—without the gable—of Luca di Tommè's Crucifixion of 1366 (Museo Civico, Pisa). It was acquired for study purposes.

Oil on wood, gold ground,  $13\frac{7}{8} \times 8\frac{3}{8}$  in. ( $35.2 \times 21.3$  cm)

Administration Fund, 1925

25.79

**Paolo di Giovanni Fei**

Italian, Sienese, active by 1369, died 1411

***Madonna and Child Enthroned with Saints and with Eve and the Serpent***

The throne is flanked (left) by Saints John the Evangelist, Peter, Agnes, and Catherine of Alexandria and (right) by Saint Lucy, an unidentified female saint, and Saints Paul and John the Baptist. In the background are nine angels and in the spandrels is the Annunciation.

Tempera on wood, gold ground; overall, with engaged frame,  $34\frac{1}{4} \times 23\frac{1}{4}$  in. ( $87 \times 59.1$  cm); painted surface  $27\frac{7}{8} \times 17\frac{1}{4}$  in. ( $70.8 \times 43.8$  cm)

Inscribed (on scroll): EVA

Robert Lehman Collection, 1975

1975.1.23

ROBERT LEHMAN COLLECTION

***Madonna and Child***

Tempera on wood, gold ground; overall, with engaged frame,  $34\frac{1}{4} \times 23\frac{1}{4}$  in. ( $87 \times 59.1$  cm); painted surface  $27 \times 16\frac{7}{8}$  in. ( $68.6 \times 42.9$  cm)

Bequest of George Blumenthal, 1941

41.190.13

**Workshop of Paolo di Giovanni Fei*****Madonna and Child Enthroned with Saints and Angels; Crucifixion*** (diptych)

The Madonna is flanked by Saints John the Baptist and James the Greater; the crucified Christ is surrounded by his mother and Saints Mary Magdalen and John the Baptist. In the spandrels is the Annunciation. The versos of the panels have been painted black, but some gesso and bole and traces of engraved decoration appear beneath.

Tempera on wood, gold ground; left wing, overall, with engaged frame,  $17\frac{7}{8} \times 7\frac{3}{4}$  in. ( $45.4 \times 19.7$  cm); left wing, painted surface, including gable,

$15\frac{7}{8} \times 6\frac{1}{2}$  in. ( $40.3 \times 16.5$  cm); right wing, overall, with engaged frame,  $18 \times 7\frac{3}{4}$  in. ( $45.7 \times 19.7$  cm); right wing, painted surface, including gable,  $15\frac{7}{8} \times 6\frac{1}{2}$  in. ( $40.3 \times 16.5$  cm)

Inscribed (on scroll): EGO SVM  
Robert Lehman Collection, 1975

1975.1.22

ROBERT LEHMAN COLLECTION



1975.1.22



1975.1.10

**Naddo Ceccarelli**

Italian, Sienese, active mid-14th century

***Madonna and Child***

Tempera on wood, gold ground; overall, with engaged frame,  $24\frac{5}{8} \times 10\frac{3}{4}$  in.

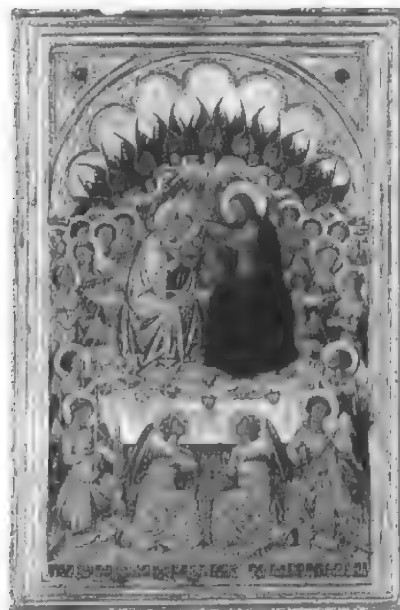
( $62.5 \times 27.3$  cm); painted surface

$19\frac{7}{8} \times 8\frac{5}{8}$  in. ( $50.5 \times 21.9$  cm)

Robert Lehman Collection, 1975

1975.1.10

ROBERT LEHMAN COLLECTION



1975.1.21 (recto)



1975.1.21 (verso)

**Niccolò di Buonaccorso**

Italian, Sienese, active by 1372, died 1388

***The Coronation of the Virgin***

The Presentation of the Virgin (Uffizi, Florence), the Marriage of the Virgin (National Gallery, London), and this panel probably constituted a portable polyptych. Like those panels, this one is silvered,

punched, and painted with a pattern of diamond-shaped lozenges in blue and red on the verso; the outer edges were originally silvered and punched.

Tempera on wood, gold ground; overall, with engaged frame,  $20 \times 12\frac{7}{8}$  in.

( $50.8 \times 32.7$  cm); painted surface

$17\frac{5}{8} \times 10\frac{1}{2}$  in. ( $44.8 \times 26.7$  cm)

Robert Lehman Collection, 1975

1975.1.21

ROBERT LEHMAN COLLECTION



41.190.531



1975.1.20

**Saint Paul**

Tempera on wood, gold ground, shaped top; overall, with engaged frame,  $60 \times 16\frac{1}{2}$  in.

( $152.4 \times 41.9$  cm); painted surface

$52\frac{3}{8} \times 16\frac{1}{2}$  in. ( $133 \times 41.9$  cm)

Inscribed (on book): adrom/anos .. (to the Romans)

Bequest of George Blumenthal, 1941

41.190.531



1975.I.18



1975.I.17



1975.I.19



1991.27.1

**Workshop of Niccolò di Buonaccorso*****The Lamentation over the Dead Christ***

This painting may have been associated with an Annunciation (Wadsworth Atheneum, Hartford) as a diptych.

Tempera on wood, gold ground; overall  $16\frac{1}{8} \times 10\frac{1}{2}$  in. ( $41 \times 26.7$  cm); painted surface  $15\frac{1}{2} \times 10$  in. ( $39.4 \times 25.4$  cm)

Robert Lehman Collection, 1975

1975.I.20

ROBERT LEHMAN COLLECTION

**Taddeo di Bartolo**

Italian, Sienese, born about 1362, died 1422

***Head of the Virgin* (fragment)**

This panel and the following two

(1975.I.17, 19) appear to have been excised from an Assumption of the Virgin; no other fragments of this work are known.

Tempera on wood (paint around head scraped away and vacant area gessoed),  $7\frac{3}{4} \times 5\frac{3}{8}$  in.

( $19.7 \times 13.7$  cm)

Robert Lehman Collection, 1975

1975.I.18

ROBERT LEHMAN COLLECTION

***Head of an Angel in Full Face* (fragment)**

Tempera on wood (paint around head scraped away and vacant area gessoed),  $6\frac{1}{4} \times 4\frac{3}{4}$  in.

( $15.9 \times 12.1$  cm)

Robert Lehman Collection, 1975

1975.I.17

ROBERT LEHMAN COLLECTION

***Head of an Angel in Left Profile* (fragment)**

Tempera on wood (paint around head scraped away and vacant area gessoed),  $5\frac{7}{8} \times 5\frac{1}{4}$  in.

( $14.9 \times 13.3$  cm)

Robert Lehman Collection, 1975

1975.I.19

ROBERT LEHMAN COLLECTION

***Christ and the Twelve Apostles* (predella)**

Tempera on wood, gold ground,  $9\frac{3}{8} \times 73\frac{1}{8}$  in. ( $24.4 \times 185.7$  cm)

Bequest of Lucy G. Moses, 1990

1991.27.1

**Martino di Bartolommeo di Biagio**

Italian, Sienese, active by 1389, died 1434/35

***Saint Stephen (with the Angel of the Annunciation)***

This panel and the following three (30.95.265, 266, 264) were part of the same altarpiece.

Tempera on wood, gold ground, shaped top; overall, with engaged (modern) frame,  $59\frac{3}{8} \times 15\frac{1}{2}$  in. (150.8  $\times$  39.4 cm); Saint Stephen,  $39\frac{3}{4} \times 11\frac{3}{8}$  in. (101  $\times$  28.9 cm); angel,  $12\frac{3}{4} \times 9\frac{1}{4}$  in. (32.4  $\times$  23.5 cm)

Inscribed (bottom, on frame): SAS.STEPHANUS  
Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915

30.95.263

***Saint Anthony Abbot (with Saint John the Baptist)***

Tempera on wood, gold ground, shaped top; overall, with engaged (modern) frame,  $58\frac{5}{8} \times 16\frac{1}{2}$  in. (148.9  $\times$  41.9 cm); Saint Anthony,  $39\frac{1}{2} \times 11\frac{3}{4}$  in. (100.3  $\times$  29.8 cm); Saint John,  $12\frac{3}{4} \times 8\frac{7}{8}$  in. (32.4  $\times$  22.5 cm)

Inscribed: (on Saint John's scroll) Ecce agnus dei ecce quitollit p . . . ; (bottom, on frame)

S. ANTONIUS. AB.

Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915

30.95.265

***Saint Julian the Hospitaller (with Saint Nicholas of Bari)***

Tempera on wood, gold ground, shaped top; overall, with engaged (modern) frame,  $58\frac{3}{4} \times 17$  in. (149.2  $\times$  43.2 cm); Saint Julian,  $39\frac{3}{8} \times 12$  in. (100.6  $\times$  30.5 cm); Saint Nicholas,  $12\frac{3}{4} \times 8\frac{7}{8}$  in. (32.4  $\times$  22.5 cm)

Inscribed (bottom, on frame): S. PAULUS. APOS.

Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915

30.95.266

***Saint James the Greater (with the Virgin of the Annunciation)***

Tempera on wood, gold ground, shaped top; overall, with engaged (modern) frame,  $59\frac{3}{8} \times 15\frac{3}{8}$  in. (150.8  $\times$  39.1 cm); Saint James,  $39\frac{3}{8} \times 11\frac{3}{8}$  in. (100  $\times$  28.9 cm); the Virgin,  $13\frac{1}{4} \times 9\frac{1}{8}$  in. (33.7  $\times$  23.2 cm)

Inscribed (bottom, on frame): SAS.IACOBUS  
Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915

30.95.264

**Andrea di Bartolo**

Italian, Sienese, active by 1389, died 1428

***The Crucifixion***

The painting was the center of a predella illustrating the Passion of Christ, which included the Betrayal and the Way to Calvary (both Thyssen-Bornemisza Foundation), the Lamentation (Nationalmuseum, Stockholm),



30.95.263



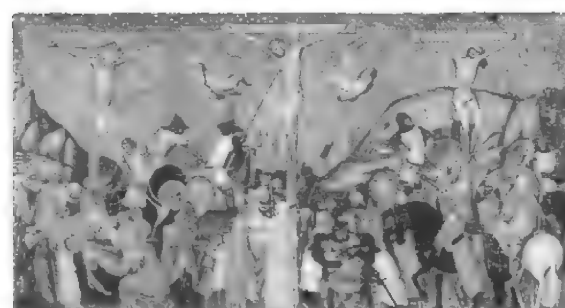
30.95.265



30.95.266



30.95.264



12.6



43.98.1

and the Resurrection (Walters Art Gallery, Baltimore).

Tempera on wood, gold ground,  $20\frac{3}{4} \times 38\frac{1}{2}$  in. (52.7  $\times$  97.8 cm)

Inscribed: (on cross) ·I·N·R·I·; (on shields) ·S·P·Q·R·

Rogers Fund, 1912

12.6

**Sassetta (Stefano di Giovanni)**

Italian, Sienese, active by 1423, died 1450

***The Journey of the Magi***

This panel formed the upper part of the Adoration of the Magi (Chigi-Saracini collection, Monte dei Paschi, Siena).

Tempera and gold on wood,  $8\frac{1}{2} \times 11\frac{3}{4}$  in. (21.6  $\times$  29.8 cm)

Maitland F. Griggs Collection, Bequest of Maitland F. Griggs, 1943

43.98.1

***The Annunciation***

It is likely that this panel was the central pinnacle of the front of the altarpiece painted between 1437 and 1444 for San Francesco, Borgo Sansepolcro. Other components of the front are the Madonna and Child with Six Angels (Louvre, Paris), Blessed Ranieri Rasini and Saint John the Baptist (both Berenson collection, Villa I Tatti, Florence), Saints John the Evangelist and Anthony of Padua (both Louvre), and two predella panels with scenes from the life of Blessed Ranieri Rasini (Gemäldegalerie, SMPK, Berlin). Elements of the verso are Saint Francis in Ecstasy (I Tatti), eight scenes from his life (seven in the National Gallery, London, and one in the Musée Condé, Chantilly), and three scenes from the Passion (Detroit Institute of Arts). Among the pinnacle and pilaster panels is Saint Francis Kneeling before the Crucified Christ (Cleveland Museum of Art), the verso of the present Annunciation.





1975.1.26



41.100.20

Tempera on wood, gold ground; overall, with engaged (modern) frame,  $30 \times 17\frac{1}{8}$  in. ( $76.2 \times 43.5$  cm); painted surface  $28\frac{3}{4} \times 16\frac{1}{8}$  in. ( $73 \times 41$  cm)  
Robert Lehman Collection, 1975  
1975.1.26  
ROBERT LEHMAN COLLECTION

### *Madonna and Child with Angels*

Tempera on wood, gold ground, shaped top; overall, with engaged (modern) frame,  $31\frac{3}{4} \times 19\frac{3}{4}$  in. ( $80.6 \times 50.2$  cm); painted surface  $25\frac{1}{8} \times 13\frac{1}{2}$  in. ( $63.8 \times 34.3$  cm)  
Gift of George Blumenthal, 1941  
41.100.20

### **Osservanza Master**

Italian, Sienese, active second quarter 15th century

### *Saint Anthony Abbot Tempted by a Heap of Gold*

This panel is the sixth in a series of eight that includes Saint Anthony at Mass (Gemäldegalerie, SMPK, Berlin); Saint Anthony Distributing His Wealth and Saint Anthony Blessed by an Old Hermit (both National Gallery of Art, Washington, D.C.); Saint Anthony Tempted by the Devil in the Guise of a Woman and Saint Anthony Beaten by Devils (both Yale University Art Gallery, New Haven); and Journey and Meeting of Saint Anthony with Saint Paul the Hermit and Funeral of Saint Anthony (both National Gallery of Art, Washington, D.C.).

Tempera and gold on wood; overall  $18\frac{3}{4} \times 13\frac{3}{8}$  in. ( $47.6 \times 34.6$  cm); painted surface  $18\frac{1}{2} \times 13\frac{1}{4}$  in. ( $47 \times 33.7$  cm)  
Robert Lehman Collection, 1975

1975.1.27

ROBERT LEHMAN COLLECTION



1975.1.27



1975.1.41

### *Madonna and Child Enthroned with Two Cherubim*

This is the central panel of a polyptych whose predella may have comprised scenes from the Passion: Flagellation of Christ (Pinacoteca Vaticana), Way to Calvary (Philadelphia Museum of Art, John G. Johnson Collection), Crucifixion (Museum of Western Art, Kiev), Descent into Limbo (Fogg Art Museum, Cambridge, Massachusetts), and Resurrection (Detroit Institute of Arts).

Tempera on wood, gold ground,  $56\frac{1}{2} \times 27\frac{3}{8}$  in. ( $143.5 \times 69.5$  cm)  
Inscribed: (on Madonna's halo) MARIA·MATER·GRATIE·ET·MISER[ICORDIA] (Mary, mother of grace and mercy); (on Christ Child's halo) YESVS NAÇAR ENV·R·EX·IV[DAEORVM]; (on scroll) EGO:s[VM]

Robert Lehman Collection, 1975

1975.1.41

ROBERT LEHMAN COLLECTION



88.3.III



41.100.4



1975.1.31



06.1046



1975.1.35



32.100.76



1975.1.38



41.190.16

### Giovanni di Paolo (Giovanni di Paolo di Grazia)

Italian, Sienese, active by 1417, died 1482

#### *Saints Matthew and Francis*

This panel is from an altarpiece that also included fragmentary panels representing Saints Ursula and John the Baptist (Museum of Fine Arts, Houston) at the left and the Madonna and Child (Monte dei Paschi, Siena) in the center.

Tempera on wood, gold ground; overall, with added strips,  $54\frac{5}{8} \times 34\frac{3}{4}$  in. (138.7 × 88.3 cm); painted surface  $52\frac{7}{8} \times 33\frac{1}{2}$  in. (134.3 × 85.1 cm) [top truncated]

Inscribed (on halos): SANCTVS MACTEVS APOSTOLVS; SANCTVS FRANCISCVS SERAFRICVS (Saint Matthew the Apostle; Saint Francis the Seraphic)  
Gift of Coudert Brothers, 1888  
88.3.III

#### *The Presentation of Christ in the Temple*

This panel is the final scene in a predella that included the Annunciation and the Expulsion of Adam and Eve from Paradise (National Gallery of Art, Washington, D.C.), the Nativity (Pinacoteca Vaticana), the Crucifixion (Gemäldegalerie, SMPK, Berlin), and the Adoration of the Magi (Cleveland Museum of Art).  
Tempera and gold on wood;  
overall  $15\frac{1}{2} \times 18\frac{1}{8}$  in. (39.4 × 46 cm);  
painted surface  $15\frac{1}{4} \times 17\frac{1}{4}$  in. (38.7 × 43.8 cm)  
Gift of George Blumenthal, 1941  
41.100.4

#### *The Creation and the Expulsion of Adam and Eve from Paradise*

This panel and the following (06.1046) are from the predella of an altarpiece—almost certainly the Madonna and Child with Saints

Dominic, Peter, Paul, and Thomas Aquinas, which is signed and dated 1445 (Uffizi, Florence)—from the Guelfi chapel, San Domenico, Siena.

Tempera and gold on wood,  $18\frac{1}{4} \times 20\frac{1}{2}$  in. (46.4 × 52.1 cm)

Robert Lehman Collection, 1975

1975.1.31

ROBERT LEHMAN COLLECTION

#### *Paradise* (fragment of a Last Judgment)

Tempera and gold on canvas, transferred from wood; overall  $18\frac{1}{2} \times 16$  in. (47 × 40.6 cm); painted surface  $17\frac{1}{2} \times 15\frac{1}{8}$  in.

(44.5 × 38.4 cm)

Rogers Fund, 1906

06.1046

#### *The Exultation of Saint Nicholas of Tolentino*

The panel's verso is painted to imitate dark porphyry with a light porphyry surround.

Tempera on wood, gold ground; overall, with engaged frame,  $19\frac{1}{8} \times 14\frac{1}{4}$  in.

(48.6 × 36.2 cm)

Robert Lehman Collection, 1975

1975.1.35

ROBERT LEHMAN COLLECTION

#### *Madonna and Child with Saints* (polyptych)

The saints (left to right) are Monica(?), Augustine, John the Baptist, and Nicholas of Tolentino; the pinnacles may perhaps be identifiable with a series of the four Evangelists and Christ Blessing (private collection).

Tempera on wood, gold ground; central panel  $82\frac{3}{4} \times 25\frac{7}{8}$  in. (210.2 × 65.7 cm); left panels  $70\frac{7}{8} \times 16\frac{7}{8}$  in. (180 × 42.9 cm),  $70\frac{7}{8} \times 16\frac{3}{4}$  in. (180 × 42.5 cm); right panels  $70\frac{7}{8} \times 16\frac{7}{8}$  in. (180 × 42.9 cm),  $70\frac{7}{8} \times 16\frac{3}{4}$  in. (180 × 42.5 cm)

Signed and dated (base of central panel): OPVS IOHANNES MCCCCLIHII

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.76

#### *The Coronation of the Virgin*

It is likely that this painting had a predella that comprised three panels: Saint Bartholomew, the Entombment of the Virgin, and the Mourning Virgin (Fitzwilliam Museum, Cambridge); Christ as the Man of Sorrows (private collection); and the Mourning Saint John the Evangelist, the Assumption of the Virgin, and Saint Ansanus (El Paso Museum of Art).

Tempera on wood, gold ground, shaped top,  $70\frac{7}{8} \times 51\frac{3}{4}$  in. (179.4 × 131.4 cm)

Robert Lehman Collection, 1975

1975.1.38

ROBERT LEHMAN COLLECTION

**Giovanni di Paolo (Giovanni di Paolo di Grazia)**

Italian, Sienese, active by 1417, died 1482

***Madonna and Child with Two Angels and a Donor***

Tempera on wood, gold ground (partly checkered with modern red glazes); overall  $57\frac{1}{8} \times 32$  in. (145.1  $\times$  81.3 cm); painted surface  $54\frac{1}{4} \times 32$  in. (137.8  $\times$  81.3 cm)  
Bequest of George Blumenthal, 1941  
41.190.16

***The Adoration of the Magi***

Panels from the same predella are the Nativity (Fogg Art Museum, Cambridge, Massachusetts), the Infant Christ Disputing in the Temple (Isabella Stewart Gardner Museum, Boston), and less certainly the Crucifixion (Christ Church, Oxford). The main panel may have been the Presentation of Christ in the Temple (Pinacoteca Nazionale, Siena).

Tempera and gold on wood,  $10\frac{5}{8} \times 9\frac{1}{8}$  in. (27  $\times$  23.2 cm)

The Jack and Belle Linsky Collection, 1982  
1982.60.4

***Saint John the Evangelist Raises Drusiana***

The predella of the altarpiece of the Venerabile Compagnia degli Artisti di Montepulciano seems to have included the present fragmentary panel, as well as the Baptism of Christ (Ashmolean Museum, Oxford), the Crucifixion (private collection), and the Attempted Martyrdom of Saint John the Evangelist at Porta Latina (private collection).

Tempera and gold on wood,  $9\frac{3}{8} \times 8\frac{7}{8}$  in. (23.8  $\times$  22.5 cm)

Robert Lehman Collection, 1975

1975.1.36

ROBERT LEHMAN COLLECTION

***Saint Catherine of Siena Receiving the Stigmata***

This panel and the following four (1975.1.33, 32.100.95, 1975.1.55, 56) are among fifteen panels from a total of no fewer than seventeen that are conjecturally associated with the Pizzicaiuoli altarpiece from the church of the hospital of Santa Maria della Scala, Siena (the main panel, the Purification of the Virgin, is in the Pinacoteca Nazionale, Siena). The others are: Saint Catherine Invested with the Dominican Habit (Cleveland Museum of Art), Mystic Marriage of Saint Catherine (private collection), Saint Catherine and the Beggar (Cleveland Museum of Art), Saint Catherine Exchanging Her Heart with Christ (private collection), Saint Catherine Dictating Her Dialogues to Raymond of Capua (Detroit Institute of Arts), Saint Catherine before a Pope (Thyssen-Bornemisza Foundation),



1982.60.4



1975.1.36



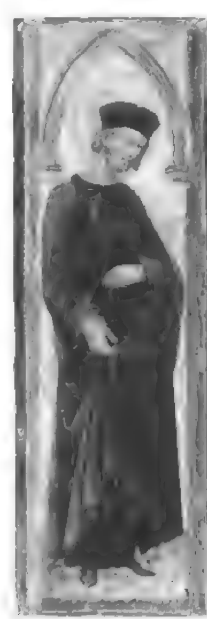
1975.1.34



1975.1.33



32.100.95

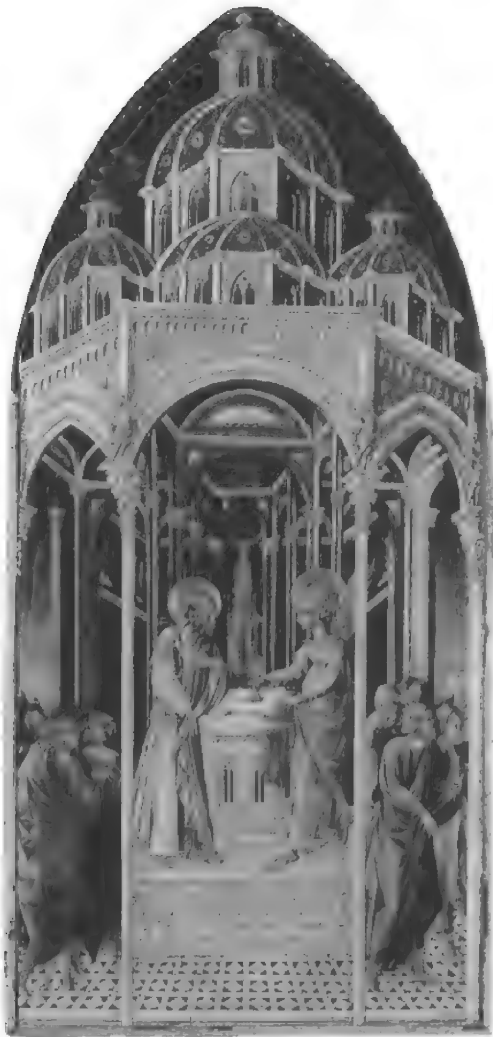


1975.1.55



1975.1.56





1975.I.37 (recto)

Death of Saint Catherine (private collection), Crucifixion (Rijksmuseum Het Catharijneconvent, Utrecht, on deposit at the Rijksmuseum, Amsterdam), and pilaster figures representing Saint Galganus and Blessed Peter of Siena(?) (both Aartsbischoppelijk Museum, Utrecht).  
Tempera and gold on wood,  $11 \times 7\frac{7}{8}$  in.  
(27.9 × 20 cm)

Robert Lehman Collection, 1975

1975.I.34

ROBERT LEHMAN COLLECTION



1975.I.37 (verso)

***Saint Catherine of Siena Beseeching Christ to Resuscitate Her Mother***

Tempera and gold on wood,  $11 \times 8\frac{5}{8}$  in.  
(27.9 × 21.9 cm)

Robert Lehman Collection, 1975

1975.I.33

ROBERT LEHMAN COLLECTION

***The Miraculous Communion of Saint Catherine of Siena***

Tempera and gold on wood,  $11\frac{3}{8} \times 8\frac{3}{4}$  in.  
(28.9 × 22.2 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.95

***The Blessed Andrea Gallerani*** (died 1251)

Tempera on wood, gold ground; overall, with engaged frame,  $20\frac{1}{4} \times 7$  in.  
(51.4 × 17.8 cm); painted surface  
 $19 \times 4\frac{7}{8}$  in. (48.3 × 12.4 cm)

Robert Lehman Collection, 1975

1975.I.55

ROBERT LEHMAN COLLECTION

***The Blessed Ambrogio Sansedoni*** (1220–1286)

Tempera on wood, gold ground; overall, with engaged frame,  $20\frac{5}{8} \times 7$  in.  
(52.4 × 17.8 cm); painted surface  
 $19\frac{1}{4} \times 4\frac{7}{8}$  in. (48.9 × 12.4 cm)

Robert Lehman Collection, 1975

1975.I.56

ROBERT LEHMAN COLLECTION

***The Annunciation to Zacharias; (verso) The Angel of the Annunciation***

This panel is the first of twelve (eleven are known) that may have constituted the doors of a cupboard, or custodia, housing a sculpture or reliquary: Birth and Naming of John the Baptist (Westfälisches Landesmuseum, Münster), Saint John in the Wilderness (Art Institute of Chicago), Saint John Preaching (Louvre, Paris), Baptism of the Multitude (lost), Ecce Agnus Dei (Art Institute of Chicago), Baptism of Christ (Norton Simon Museum, Pasadena), Saint John Preaching before Herod (Westfälisches Landesmuseum, Münster), and Saint John in Prison, Banquet of Herod, Beheading of the Baptist, and Presentation of the Baptist's Head to Herod (last four, Art Institute of Chicago).  
Tempera and gold on wood,  $29\frac{7}{8} \times 17$  in.  
(75.9 × 43.2 cm)

Robert Lehman Collection, 1975

1975.I.37

ROBERT LEHMAN COLLECTION

**Giovanni di Paolo (Giovanni di Paolo di Grazia)**

Italian, Sienese, active by 1417, died 1482

***Saints Catherine of Alexandria, Barbara, Agatha, and Margaret***

These pilaster panels and two others showing Saints Mary Magdalen and Agnes (private collection) may have belonged to a triptych representing the Nativity with Saints Galganus (or Victorianus) and Ansanus (Musée du Petit Palais, Avignon).

Tempera on wood, gold ground; left to right:

(a) overall  $18\frac{3}{4} \times 6$  in. (47.6 × 15.2 cm);

(a) painted surface  $18\frac{1}{4} \times 5\frac{1}{2}$  in.

(46.4 × 14 cm); (b) overall  $18\frac{3}{4} \times 6$  in.

(47.6 × 15.2 cm); (b) painted surface

$18\frac{3}{8} \times 5\frac{5}{8}$  in. (46.7 × 14.3 cm); (c) overall

$18\frac{3}{4} \times 6$  in. (47.6 × 15.2 cm); (c) painted

surface  $18\frac{3}{8} \times 5\frac{3}{8}$  in. (46.7 × 13.7 cm);

(d) overall  $18\frac{3}{4} \times 6$  in. (47.6 × 15.2 cm);

(d) painted surface  $18\frac{1}{4} \times 5\frac{5}{8}$  in.

(46.4 × 14.3 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.83a–d



32.100.83a



32.100.83b



32.100.83c



32.100.83d

***Madonna and Child with Saints Jerome and Agnes***

The verso, which is painted to imitate porphyry, bears the arms of the Chiavellini-Pini (left) and of the Aldobrandeschi, counts of Santa Fiora.

Tempera on wood, gold ground,

$12\frac{5}{8} \times 9\frac{3}{4}$  in. (32.1 × 24.8 cm)

Robert Lehman Collection, 1975

1975.1.32

ROBERT LEHMAN COLLECTION



1975.1.32



1975.1.30

***Saint Ambrose***

This fragmentary panel and a Saint Augustine (Fogg Art Museum, Cambridge, Massachusetts) are from the same altarpiece, to which a fragmentary Saint Gregory the Great (location unknown), a fragmentary Madonna and Child with Two Angels (Mount Holyoke College, South Hadley, Massachusetts), and presumably a Saint Jerome (lost) may also have belonged. Panels with Saint Jerome Appearing to Saint Augustine (Gemäldegalerie, SMPK, Berlin) and Pope Gregory the Great Staying the Plague at Castel Sant'Angelo (Louvre, Paris) are likely to have formed part of the predella.

Tempera on wood, gold ground,

$23\frac{7}{8} \times 14\frac{1}{2}$  in. (60.6 × 36.8 cm)

Robert Lehman Collection, 1975

1975.1.30

ROBERT LEHMAN COLLECTION

**Sano di Pietro (Ansano di Pietro di Mencio)**

Italian, Sienese, 1406–1481

***The Birth and Naming of Saint John the Baptist* (predella panel)**

Tempera and gold on wood; overall, with engaged (modern) frame,  $9\frac{5}{8} \times 18\frac{7}{8}$  in.

(24.4 × 47.9 cm); painted surface

$8\frac{1}{8} \times 16\frac{7}{8}$  in. (20.6 × 42.9 cm)

Robert Lehman Collection, 1975

1975.1.44

ROBERT LEHMAN COLLECTION



1975.1.44



1975.I.40



1975.I.51



64.189.4



1975.I.46



1975.I.50

### *Madonna and Child*

Tempera on wood, gold ground; overall, with engaged (modern) frame, diameter 7 in. (17.8 cm); painted surface, diameter 5 in. (12.7 cm)

Robert Lehman Collection, 1975

1975.I.40

ROBERT LEHMAN COLLECTION

### *Madonna and Child*

Tempera on wood, gold ground; overall, with engaged frame, 16<sup>3</sup>/<sub>8</sub> × 12<sup>1</sup>/<sub>8</sub> in. (41.6 × 30.8 cm); painted surface 13<sup>1</sup>/<sub>8</sub> × 9 in. (33.3 × 22.9 cm)

Robert Lehman Collection, 1975

1975.I.51

ROBERT LEHMAN COLLECTION

### *Madonna and Child; Saint John the Baptist; Saint Jerome* (portable triptych)

The exterior wings retain the original decoration on an imitation-porphphyry ground. Tempera on wood, gold ground; central panel, overall, with engaged frame, 17<sup>3</sup>/<sub>8</sub> × 12<sup>5</sup>/<sub>8</sub> in. (44.1 × 32.1 cm); central panel, painted surface 14<sup>3</sup>/<sub>4</sub> × 10<sup>1</sup>/<sub>8</sub> in. (37.5 × 25.7 cm); each wing, overall, with engaged frame, 17<sup>3</sup>/<sub>8</sub> × 6<sup>1</sup>/<sub>4</sub> in. (44.1 × 15.9 cm); each wing, painted surface 15<sup>1</sup>/<sub>2</sub> × 4<sup>5</sup>/<sub>8</sub> in. (39.4 × 11.7 cm) Inscribed: (on Madonna's halo) AVE·GRATIA PLENA·DOMIN[VS]; (on Christ Child's halo) [EGO] SVM; (on Saint John's scroll) ECCE AGNVSD[ET]

Gift of Irma N. Straus, 1964

64.189.4

### *Saint Bernardino*

This panel and the following (1975.I.50) were part of a single work.

Tempera on wood, gold ground, 9<sup>1</sup>/<sub>2</sub> × 8<sup>3</sup>/<sub>4</sub> in. (24.1 × 22.2 cm)

Inscribed (on tablet): YHS

Robert Lehman Collection, 1975

1975.I.46

ROBERT LEHMAN COLLECTION

### *Saint Francis*

Tempera on wood, gold ground, 9<sup>1</sup>/<sub>2</sub> × 8<sup>3</sup>/<sub>4</sub> in. (24.1 × 22.2 cm)

Robert Lehman Collection, 1975

1975.I.50

ROBERT LEHMAN COLLECTION

**Sano di Pietro (Ansano di Pietro di Mencio)**

Italian, Sienese, 1406–1481

***Madonna and Child with Saints Jerome, Bernardino, John the Baptist, and Anthony of Padua and Two Angels***

Tempera on wood, gold ground; overall, with engaged frame, 29<sup>1</sup>/<sub>8</sub> × 20<sup>3</sup>/<sub>8</sub> in.

(74 × 51.8 cm); painted surface

24<sup>3</sup>/<sub>8</sub> × 15<sup>5</sup>/<sub>8</sub> in. (61.9 × 39.7 cm)

Robert Lehman Collection, 1975

1975.1.42

ROBERT LEHMAN COLLECTION



1975.1.42



1975.1.43

***Madonna and Child with Saints John the Baptist, Jerome, Peter Martyr, and Bernardino and Four Angels***

Tempera on wood, gold ground; overall, with engaged (not original) frame, 28<sup>1</sup>/<sub>8</sub> × 22<sup>1</sup>/<sub>8</sub> in.

(71.4 × 56.2 cm); painted surface

24<sup>3</sup>/<sub>4</sub> × 18<sup>5</sup>/<sub>8</sub> in. (62.9 × 47.3 cm)

Inscribed: (lower left, on scroll held by Saint John) ECCE A; (on Madonna's halo) AVE

GRATIA PLENA DOMIN; (on Christ Child's halo) YHS XPO

Robert Lehman Collection, 1975

1975.1.43

ROBERT LEHMAN COLLECTION

***Madonna and Child with the Dead Christ, Saints Agnes and Catherine of Alexandria, and Two Angels*** (portable altarpiece)

Tempera on wood, gold ground; main panel, overall, with engaged (modern) frame,

12<sup>3</sup>/<sub>4</sub> × 11<sup>3</sup>/<sub>4</sub> in. (32.4 × 29.8 cm); main

panel, painted surface 10<sup>7</sup>/<sub>8</sub> × 9<sup>7</sup>/<sub>8</sub> in.

(27.6 × 25.1 cm); predella, overall, with

engaged (modern) frame, 3<sup>5</sup>/<sub>8</sub> × 12<sup>5</sup>/<sub>8</sub> in.

(9.2 × 32.1 cm); predella, painted surface

2<sup>5</sup>/<sub>8</sub> × 11<sup>7</sup>/<sub>8</sub> in. (6.7 × 30.2 cm)

Inscribed (on Madonna's halo): AVE GRATIA PLENA

Anonymous Bequest, 1984

1987.290.2ab



1987.290.2ab

***The Adoration of the Magi***

This panel and the following (58.189.1) are from the predella of an altarpiece that also included the Nativity and the Flight into Egypt (both Pinacoteca Vaticana). The main panel was the Presentation in the Temple (formerly Massa Marittima; destroyed).

Tempera and gold on wood, 11<sup>7</sup>/<sub>8</sub> × 18<sup>3</sup>/<sub>4</sub> in. (30.2 × 47.6 cm)

Gift of Irma N. Straus, 1958

58.189.2



***The Massacre of the Innocents*** (predella panel)

Tempera on wood,  $11\frac{7}{8} \times 17\frac{3}{8}$  in.  
(30.2 × 44.1 cm)

Gift of Irma N. Straus, 1958

58.189.1

***The Burial of Saint Martha*** (predella panel)

Tempera and gold on wood,  $5\frac{1}{2} \times 11\frac{1}{2}$  in.  
(14 × 29.2 cm)

Inscribed (on scroll held by Christ): i[n]  
memoria [a]eterna/erit giusta ospida mea (In  
everlasting memory shall be my righteous  
hostess)

Bequest of Adele L. Lehman, in memory of  
Arthur Lehman, 1965

65.181.7

**Workshop of Sano di Pietro**

***Saint Bernardino***

Tempera and gold on wood,  $7 \times 4\frac{1}{8}$  in.  
(17.8 × 10.5 cm)

Inscribed (on tablet): YHS / IN NOMINE YHV. /  
OMNE. GENV. / FLETATVR. CELESTIVM /  
TERESTI ET INFERNO RV. (At the name of Jesus  
all in heaven, on earth, and in hell kneel)

Robert Lehman Collection, 1975

1975.1.45

ROBERT LEHMAN COLLECTION

***Madonna and Child***

Tempera on wood, gold ground; overall  
 $24\frac{7}{8} \times 17\frac{3}{8}$  in. (63.2 × 44.8 cm); painted  
surface  $21\frac{3}{8} \times 14\frac{1}{8}$  in. (54.9 × 35.9 cm)

Inscribed: (on Madonna's halo)

AVE.MARIA.GRACIA.PLENA.DO; (on Christ  
Child's halo) EGO.SVM.LVX.MV[NDI]

Robert Lehman Collection, 1975

1975.1.39

ROBERT LEHMAN COLLECTION

**Pietro di Giovanni d'Ambrogio**

Italian, Sienese, active by 1428, died 1449

***Saint Michael; Saint Nicholas of Bari***

These panels were the wings of a triptych; the  
central panel may have been a Madonna and  
Child Enthroned with Saints John the Baptist  
and Dorothy (Gemäldegalerie, SMPK, Berlin).

Tempera on wood, gold ground; each wing,  
overall, with engaged (modern) frame,  
 $11\frac{3}{4} \times 5\frac{1}{4}$  in. (29.8 × 13.3 cm); each wing,  
painted surface  $9\frac{1}{4} \times 3$  in. (23.5 × 7.6 cm)

Robert Lehman Collection, 1975

1975.1.28ab

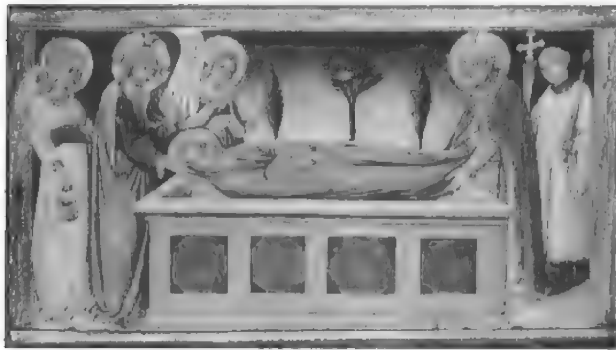
ROBERT LEHMAN COLLECTION



58.189.2



58.189.1



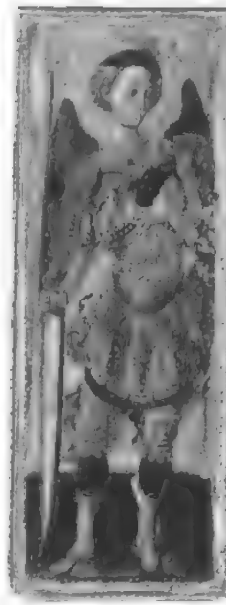
65.181.7



1975.1.45



1975.1.39



1975.1.28a



1975.1.28b

**Ilcilio Federico Ioni**

Italian, Tuscan, 1866–1946

***Saints Cosmas and Damian and Their Brothers before the Proconsul Lycias***

This panel and the following two (1975.I.48, 49) reproduce the first three scenes of the predella of an altarpiece by Sano di Pietro (Sienese, 1406–1481) (Pinacoteca Nazionale, Siena).

Tempera and gold on wood; overall  $10\frac{5}{8} \times 15\frac{3}{4}$  in. (27 × 40 cm); painted surface  $10\frac{3}{8} \times 12$  in. (26.4 × 30.5 cm)  
Robert Lehman Collection, 1975

1975.I.47

ROBERT LEHMAN COLLECTION



1975.I.47



1975.I.48

***Saints Cosmas and Damian and Their Brothers Saved by an Angel After They Have Been Condemned to Death by Drowning***

Tempera and gold on wood; overall  $10\frac{5}{8} \times 16\frac{1}{8}$  in. (27 × 41 cm); painted surface  $10\frac{3}{8} \times 12\frac{1}{8}$  in. (26.4 × 30.8 cm)  
Robert Lehman Collection, 1975

1975.I.48

ROBERT LEHMAN COLLECTION

***The Stoning of Saints Cosmas and Damian***

Tempera and gold on wood; overall  $10\frac{5}{8} \times 16$  in. (27 × 40.6 cm); painted surface  $10\frac{3}{8} \times 12\frac{1}{8}$  in. (26.4 × 30.8 cm)  
Robert Lehman Collection, 1975

1975.I.49

ROBERT LEHMAN COLLECTION



1975.I.49



65.181.3

**Priamo della Quercia (Priamo del Pietro)**

Italian, Sienese, active 1442–1467

***Madonna and Child with Adoring Angels***

Tempera and gold on wood; overall, with added strips,  $33\frac{1}{4} \times 21\frac{1}{4}$  in. (84.5 × 54 cm); painted surface  $26\frac{1}{2} \times 20\frac{1}{2}$  in. (67.3 × 52.1 cm)

Bequest of Adele L. Lehman, in memory of Arthur Lehman, 1965

65.181.3

***Madonna and Child with Saints* (triptych)**

Left wing: Saints Ursula and Michael; right wing: Saints Agatha and Lucy. The central panel has been reshaped.

Tempera on wood, gold ground; central panel  $43\frac{1}{4} \times 22\frac{1}{2}$  in. (109.9 × 57.2 cm); left wing  $45\frac{1}{2} \times 22$  in. (115.6 × 55.9 cm); right wing  $45\frac{1}{4} \times 22\frac{1}{4}$  in. (114.9 × 56.5 cm)

Gift of George Blumenthal, 1941

41.100.35–37



41.100.37



41.100.35



41.100.36



### Master of Lecceto

Italian, Sienese, third quarter 15th century

#### *King Solomon and the Queen of Sheba* (cassone panel)

Left: the queen departing on her journey; right: the queen received by King Solomon  
Tempera on wood, embossed and gilt ornament; overall  $20\frac{3}{4} \times 70\frac{1}{8}$  in.

(52.7 × 178.1 cm); left, painted surface  $13\frac{7}{8} \times 24\frac{1}{2}$  in. (35.2 × 62.2 cm); right, painted surface  $14 \times 24\frac{3}{4}$  in. (35.6 × 62.9 cm)

Inscribed (base): [QV]ESTA SIE LASTORIA QVANDO LAREINA SABA ANDO AVDIRE LASAPIENTIA DELRE [S]ALAMONE INGIERSALEM (This is the story of how the Queen of Sheba went to hear the wisdom of King Solomon in Jerusalem)

Arms (left) of the Insegni family and (right) of the Spannocchi family  
Rogers Fund, 1914

14.44



1975.I.52



65.234

### Matteo di Giovanni di Bartolo

Italian, Sienese, active by 1452, died 1495

#### *Madonna and Child with Saints Anthony of Padua and Catherine of Siena*

Tempera on wood, gold ground,  $25\frac{3}{4} \times 16\frac{7}{8}$  in. (65.4 × 42.9 cm)

Inscribed: (along segmented arch)

AVE.MARIS.STELLA.DEI.MAT (Hail, Star of the Sea, Mother of God); (on Madonna's halo) REGINA.CELI.LETARE.ALLELV (Queen of Heaven, rejoice, alleluia)

Robert Lehman Collection, 1975

1975.I.52

ROBERT LEHMAN COLLECTION

#### *Madonna and Child with Saints Jerome and Mary Magdalen*

Tempera and gold on wood,  $24\frac{1}{4} \times 17\frac{3}{4}$  in. (61.6 × 45.1 cm)

Gift of Robert Lehman, 1965

65.234



41.100.17



41.190.29

### Workshop of Matteo di Giovanni di Bartolo

#### *Madonna and Child with Saints Bernardino of Siena and Jerome and Two Angels*

Tempera on wood, gold ground,  $22 \times 19\frac{1}{2}$  in. (55.9 × 49.5 cm)

Inscribed (on tablet): YHS

Gift of George Blumenthal, 1941

41.100.17

#### *Madonna and Child and Six Saints*

Tempera on wood, gold ground; overall, with engaged (modern) frame,  $25\frac{1}{4} \times 19\frac{1}{4}$  in. (64.1 × 48.9 cm); painted surface

$21\frac{3}{4} \times 15\frac{3}{4}$  in. (55.2 × 40 cm)

Bequest of George Blumenthal, 1941

41.190.29

**Benvenuto di Giovanni**

Italian, Sienese, born 1436, died in or about 1518

***Madonna and Child***

The frame is of the period and may be the original one.

Tempera on wood, gold ground;  
overall  $27\frac{3}{4} \times 18\frac{1}{8}$  in.

( $70.5 \times 46$  cm); painted surface  
 $24\frac{1}{4} \times 14\frac{3}{4}$  in. ( $61.6 \times 37.5$  cm)

Inscribed (on Madonna's halo):

AVE.GRATIA.PLENA.DOM

Robert Lehman Collection, 1975

1975.1.54

ROBERT LEHMAN COLLECTION

***Saint Bernardino***

This panel is from a predella that included Christ in Benediction and Saint Dominic (both Nelson-Atkins Museum, Kansas City), Saint Peter Martyr (Yale University Art Gallery, New Haven), Saint Francis (Museum of Fine Arts, Houston), and Saint Philip(?) (location unknown).

Tempera on wood, gold ground, pastiglia  
garland of fruit,  $9\frac{3}{8} \times 10\frac{1}{8}$  in.  
( $23.8 \times 25.7$  cm)

Robert Lehman Collection, 1975

1975.1.53

ROBERT LEHMAN COLLECTION



1975.1.53

**Francesco di Giorgio (Francesco  
Maurizio di Giorgio di Martino  
Pollaiuolo)**

Italian, Sienese, 1439–1501

***Goddess of Chaste Love***

This panel, which must have been one of three, was cut from the left end of a cassone front; the corresponding panel from the right end is the Triumph of Carnal Love (private collection). The central panel has not been identified.

Tempera and gold on wood,  $15\frac{1}{2} \times 17\frac{1}{4}$  in.  
( $39.4 \times 43.8$  cm)

Marquand Fund, 1920

20.182



20.182

***The Nativity***

This panel is the lower part of a larger composition. It has been reunited with the upper part, God the Father Surrounded by Angels (National Gallery of Art, Washington, D.C., Samuel H. Kress Collection, 1952.5.8). The two-part work will be exhibited at each museum on a rotating basis.

Tempera on wood; (41.100.2) overall  
 $20\frac{3}{4} \times 23\frac{5}{8}$  in. ( $52.7 \times 60$  cm); (41.100.2)  
painted surface  $20\frac{1}{2} \times 22\frac{1}{2}$  in.

( $52.1 \times 57.2$  cm); painted surface of  
reassembled work  $33\frac{1}{4}$  in. ( $84.5$  cm) high at  
center

Gift of George Blumenthal, 1941

41.100.2



41.100.2

**Neroccio de' Landi (Neroccio di  
Bartolommeo di Benedetto di  
Neroccio de' Landi)**

Italian, Sienese, 1447–1500

***Madonna and Child with Saints Jerome  
and Mary Magdalen***

Tempera on wood,  $24 \times 17\frac{1}{4}$  in.  
( $61 \times 43.8$  cm)

Gift of Samuel H. Kress Foundation, by  
exchange, 1961

61.43

**Neroccio de' Landi and Workshop*****Madonna and Child with Saints Michael  
and Bernardino of Siena***

Tempera on wood, arched top; overall,  
with engaged frame,  $31\frac{1}{4} \times 22\frac{3}{4}$  in.

( $79.4 \times 57.8$  cm); painted surface  
 $27\frac{1}{2} \times 19\frac{1}{8}$  in. ( $69.9 \times 48.6$  cm)

Gift of George Blumenthal, 1941

41.100.18





61.43



41.100.18

### Icilio Federico Ioni

Italian, Tuscan, 1866–1946

#### *Madonna and Child with Saints Mary Magdalen and Sebastian*

The painting is a forgery in the style of Neroccio de' Landi (Sienese, 1447–1500).  
Tempera on wood, gold ground; overall  
43<sup>1</sup>/<sub>8</sub> × 28<sup>1</sup>/<sub>2</sub> in. (109.5 × 72.4 cm); painted  
surface 39<sup>1</sup>/<sub>4</sub> × 24<sup>3</sup>/<sub>8</sub> in. (99.7 × 62.5 cm)  
Robert Lehman Collection, 1975

1975.1.57

ROBERT LEHMAN COLLECTION

### Copies after Neroccio de' Landi

Italian, before 1907

#### *Saint Michael*

This panel is a reduced copy with slight variations of the left wing of Neroccio's triptych of 1476 (Pinacoteca Nazionale, Siena). It is attributable to the seller, Corrado Scapecchi, or perhaps to Icilio Federico Ioni (Tuscan, 1866–1946), and was acquired for study purposes.

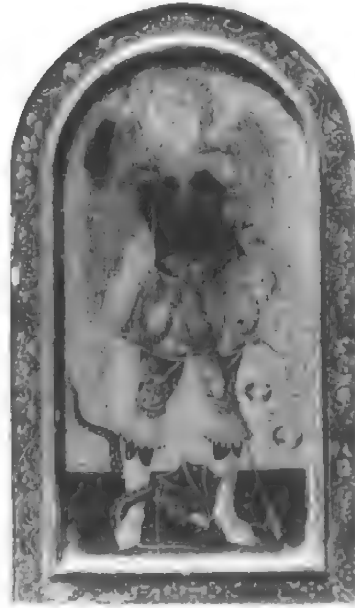
Oil on wood, arched top, 19<sup>3</sup>/<sub>8</sub> × 11<sup>1</sup>/<sub>2</sub> in.  
(49.2 × 29.2 cm)

Rogers Fund, 1907

07.241



1975.1.57



07.241

#### *Saint Michael*

This panel, the recto of a book cover intended to imitate a *biccherna* cover, is a somewhat less accurate copy (see 07.241 above) of the left wing of Neroccio's 1476 triptych (Pinacoteca Nazionale, Siena). The verso is falsely dated 1446.

Tempera on wood; overall 23<sup>1</sup>/<sub>2</sub> × 15<sup>1</sup>/<sub>2</sub> in.  
(59.7 × 39.4 cm); central field 10 × 5<sup>5</sup>/<sub>8</sub> in.  
(25.4 × 14.3 cm)

Gift of Mrs. Ridgeley Hunt, in memory of  
William Cruger Pell, 1907

07.24.24



07.24.24 (recto)



07.24.24 (verso)

### Liberale da Verona (Liberale di Jacomo)

Italian, Veronese, 1445–1527/29

#### *Scene from a Novella*

This panel (left) and the following (43.98.8) formed a cassone front, with a third panel (Berenson collection, Villa I Tatti, Florence) at the center.

Tempera on wood, 13 × 16<sup>1</sup>/<sub>8</sub> in.  
(33 × 41 cm)

Gwynne Andrews Fund, 1986

1986.147

**Liberale da Verona (Liberale di Jacomo)**

Italian, Veronese, 1445–1527/29

***The Chess Players*** (cassone panel)Tempera on wood; overall  $13\frac{3}{4} \times 16\frac{1}{4}$  in.

(34.9 × 41.3 cm); painted surface

 $13\frac{1}{8} \times 15\frac{7}{8}$  in. (33.3 × 40.3 cm)

Maitland F. Griggs Collection, Bequest of Maitland F. Griggs, 1943

43.98.8



1986.147



43.98.8

**Guidoccio di Giovanni Cozzarelli**

Italian, Sienese, 1450–1516

***The Legend of Cloelia*** (cassone panel)

Tempera and gold on wood; overall

 $17\frac{3}{4} \times 45\frac{1}{2}$  in. (45.1 × 115.6 cm); painted surface $15\frac{1}{8} \times 43\frac{1}{4}$  in. (38.4 × 109.9 cm)

Frederick C. Hewitt Fund, 1911

11.126.2

**Bernardino Fungai**

Italian, Sienese, born 1460, died 1516 or later

***The Nativity***

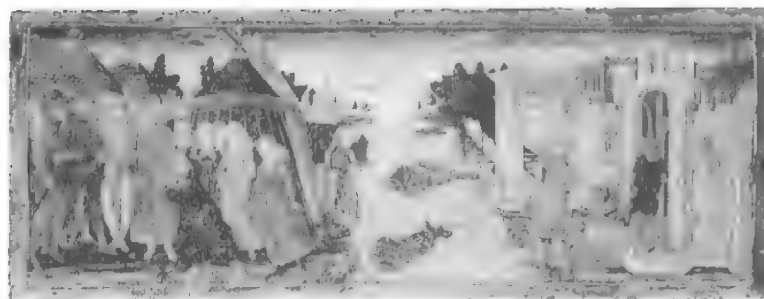
Oil and gold on wood; overall

 $55\frac{3}{8} \times 40\frac{1}{2}$  in. (140.7 × 102.9 cm);painted surface  $54\frac{7}{8} \times 39\frac{3}{4}$  in.

(139.4 × 101 cm)

Rogers Fund, 1926

26.109



11.126.2



26.109

**Italian (Umbrian) Painter**

about 1500

***Faith***

This painting and the following two (1982.177.2, 3) represent the Theological Virtues; the landscape backgrounds are continuous.

Tempera and gold on wood,  $29\frac{1}{8} \times 17\frac{7}{8}$  in.

(74 × 45.4 cm)

Inscribed (on host held by Faith): INRI

Purchase, Bequest of Mary Cushing Fosburgh

and Gift of Rodman Wanamaker, by

exchange, 1982

1982.177.1

***Charity***Tempera and gold on wood,  $29\frac{1}{8} \times 18$  in.

(74 × 45.7 cm)

Purchase, Bequest of Mary Cushing Fosburgh

and Gift of Rodman Wanamaker, by

exchange, 1982

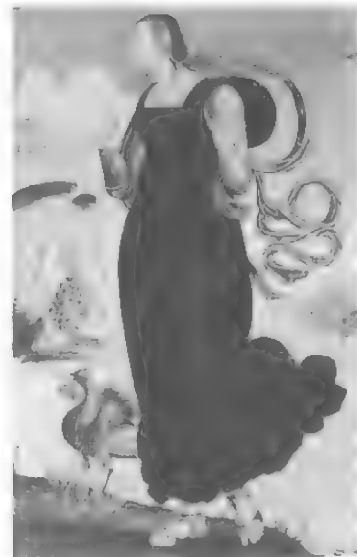
1982.177.2



1982.177.1



1982.177.2



1982.177.3

***Hope***Tempera and gold on wood,  $29\frac{1}{8} \times 18$  in.

(74 × 45.7 cm)

Purchase, Bequest of Mary Cushing Fosburgh

and Gift of Rodman Wanamaker, by

exchange, 1982

1982.177.3



41.190.22



88.3.100

### Pietro di Domenico

Italian, Sienese, 1457–?1506

#### *Madonna and Child with Two Angels*

Tempera and gold on wood; overall  
23<sup>3</sup>/<sub>8</sub> × 15<sup>1</sup>/<sub>4</sub> in. (59.4 × 38.7 cm); painted  
surface 23 × 14<sup>1</sup>/<sub>2</sub> in. (58.4 × 36.8 cm)  
Bequest of George Blumenthal, 1941  
41.190.22

### Italian (Sienese) Painter

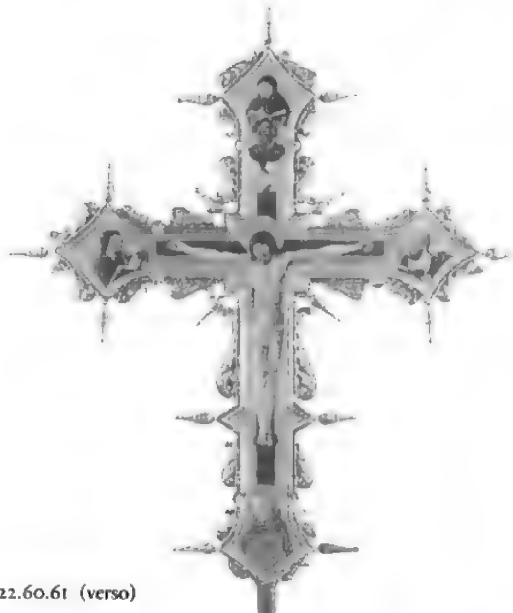
late 15th century

#### *Madonna and Child with Saints Peter and Paul*

Tempera on wood, gold ground; overall  
20<sup>5</sup>/<sub>8</sub> × 14<sup>1</sup>/<sub>2</sub> in. (52.4 × 36.8 cm); painted  
surface 19<sup>3</sup>/<sub>4</sub> × 13<sup>1</sup>/<sub>2</sub> in. (50.2 × 34.3 cm)  
Gift of Coudert Brothers, 1888  
88.3.100



22.60.61 (recto)



22.60.61 (verso)

### Pietro di Francesco Orioli

Italian, Sienese, 1458–1496

#### *Processional Crucifix*

Terminals: (recto) the Virgin and Saints John the Evangelist, Jerome, and Francis; (verso) Saints Luke, Mark, Matthew, and Bernardino of Siena

Tempera on wood, gold ground; overall  
21<sup>1</sup>/<sub>4</sub> × 18<sup>1</sup>/<sub>2</sub> in. (54 × 47 cm); painted  
surface 18<sup>5</sup>/<sub>8</sub> × 14 in. (47.3 × 35.6 cm)  
Inscribed (recto and verso): ·I·N·R·I·  
The Bequest of Michael Dreicer, 1921  
22.60.61

### Domenico Beccafumi

Italian, Sienese, born about 1486, died 1551

#### *Saint Matthew*

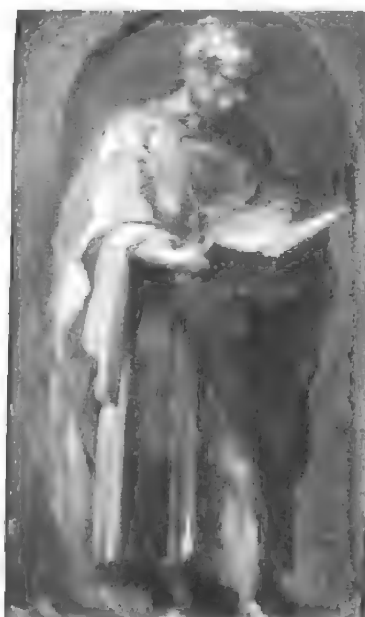
This painting and the following (1975.97) are studies for two of the panels of the four Evangelists (Duomo, Pisa); payment for the finished works was made in December 1538.

Tempera and emulsion on paper,  
15<sup>1</sup>/<sub>4</sub> × 8<sup>1</sup>/<sub>2</sub> in. (38.7 × 21.6 cm)  
Gift of Jean Douglas Fowles, in memory of R. Langton Douglas, 1974  
1974.216

DRAWINGS AND PRINTS



1974.216



1975.97

#### *Saint Mark*

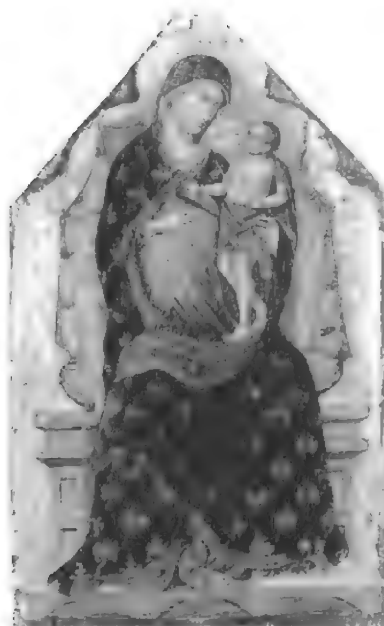
Tempera and emulsion on paper,  
15<sup>3</sup>/<sub>4</sub> × 9<sup>1</sup>/<sub>8</sub> in. (40 × 23.2 cm)  
Gift of Jean Douglas Fowles, in memory of R. Langton Douglas, 1975  
1975.97  
DRAWINGS AND PRINTS

**Paolo Veneziano**

Italian, Venetian, active by 1333, died 1358/62

***Madonna and Child Enthroned***

Tempera on wood, gold ground, shaped top;  
overall  $32\frac{1}{4} \times 19\frac{3}{4}$  in. (81.9  $\times$  50.2 cm);  
painted surface  $31\frac{1}{2} \times 18\frac{3}{4}$  in. (80  $\times$  47.6 cm)  
Bequest of Edward Fowles, 1971  
1971.115.5



1971.115.5



88.3.86

**Guariento di Arpo**

Italian, Paduan, active by 1338, died 1368/70

***Madonna and Child***

Tempera on wood, gold ground, arched top;  
overall, with engaged (modern) frame,  
 $32\frac{3}{8} \times 18\frac{7}{8}$  in. (82.2  $\times$  47.9 cm); painted  
surface  $28\frac{1}{2} \times 17$  in. (72.4  $\times$  43.2 cm)

Inscribed (bottom): BENEDICTVS·SIT·NOMEN  
·DOMINI YHVXPI / ET NOMEN·MATRIS  
·EIVS GLORIOSE VIRGIN IS (Blessed be the  
name of the Lord Jesus Christ and the name  
of his glorious Virgin Mother)  
Gift of Coudert Brothers, 1888  
88.3.86

**Lorenzo Veneziano**

Italian, Venetian, active 1357–1372

***Madonna and Child Enthroned with Two Donors***

Tempera on wood, gold ground,  
 $42\frac{5}{8} \times 25\frac{7}{8}$  in. (108.3  $\times$  65.7 cm)  
Robert Lehman Collection, 1975  
1975.1.78

ROBERT LEHMAN COLLECTION



1975.1.78



32.100.87

**Master of Saint Silvester**

Italian, Venetian, active third quarter 14th  
century

***Madonna and Child Enthroned with Saints James the Lesser and Lucy***

Tempera on wood, gold ground,  
 $12\frac{1}{4} \times 17\frac{1}{4}$  in. (31.1  $\times$  43.8 cm)  
The Friedsam Collection, Bequest of Michael  
Friedsam, 1931  
32.100.87



23.64



1985.229.2

**Niccolò di Pietro**

Italian, Venetian, active 1394–1427/30

***Saint Ursula and Her Maidens***

Tempera and gold on wood,  
37  $\times$  31 in. (94  $\times$  78.7 cm)  
Inscribed: (background) ·santa· ·ursula·; (on  
saint's belt) [ave]mariagratiapl[ena]  
Rogers Fund, 1923  
23.64

**Italian (Veronese) Painters**

third quarter 14th century

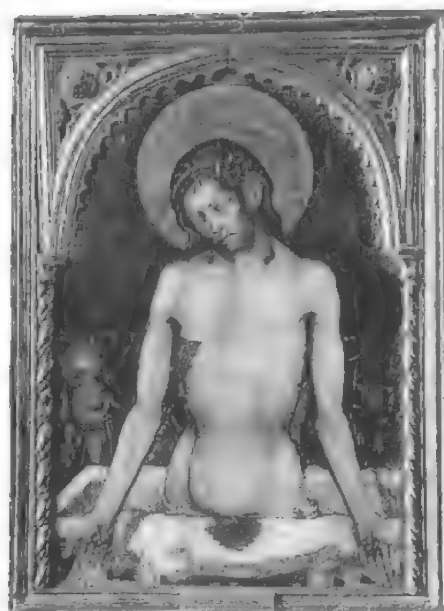
***The Crucifixion*** (tabernacle)

The angels on a blue ground have been  
attributed to Turone (Italian, Veronese, active





09.104



06.180



59.187



32.100.93



08.40

in 1360). The wings of the tabernacle have been lost.

Tempera on wood,  $34\frac{1}{2} \times 25\frac{3}{8}$  in.

(87.6  $\times$  64.5 cm)

Gift of Ruth Blumka, in honor of Ashton Hawkins, 1985

1985.229.2

THE CLOISTERS

first half 15th century

*Scenes from the Life of Christ* (triptych)

Center panel: Saint John the Baptist, Trinity, Saint Michael the Archangel, Flagellation, Crucifixion, Bearing of the Cross, Pietà, Man of Sorrows; left wing: Flight into Egypt, Christ among the Doctors, Last Supper, Agony in the Garden; right wing: Annunciation, Nativity, Adoration of the Magi, Presentation in the Temple

Tempera on wood, gold ground; central panel, overall, with engaged frame,  $24\frac{1}{8} \times 16\frac{3}{4}$  in.

(61.3  $\times$  42.5 cm); central panel, painted surface  $20\frac{5}{8} \times 14\frac{3}{4}$  in. (52.4  $\times$  37.5 cm);

left wing, overall, with engaged frame,  $23\frac{3}{8} \times 8\frac{1}{4}$  in. (59.4  $\times$  21 cm); left wing, painted surface  $21\frac{1}{2} \times 6\frac{1}{2}$  in.

(54.6  $\times$  16.5 cm); right wing, overall, with engaged frame,  $23\frac{3}{8} \times 8\frac{1}{4}$  in.

(59.4  $\times$  21 cm); right wing, painted surface  $21\frac{1}{2} \times 6\frac{1}{4}$  in. (54.6  $\times$  15.9 cm)

Inscribed: (center, on cross, and lower right) ·I·N·R·I·;

(on Saint John the Baptist's scroll) Ecce agn[us]. -d[e]i Ecce qu[i tollit peccatum mundi]. [John 1:29]; (verso of each wing) yhs.

Rogers Fund, 1909

09.104

**Michele Giambono (Michele Giovanni Bono)**

Italian, Venetian, active 1420–1462

*The Man of Sorrows*

Tempera and gold on wood; overall, with engaged frame,  $21\frac{5}{8} \times 15\frac{1}{4}$  in.

(54.9  $\times$  38.7 cm); painted surface  $18\frac{1}{2} \times 12\frac{1}{4}$  in. (47  $\times$  31.1 cm)

Inscribed (above halo): ·I·N·R·I·

Rogers Fund, 1906

06.180

**Jacopo Bellini**

Italian, Venetian, active 1424–1470

*Madonna and Child*

Tempera on wood, gold ground, arched top;

overall  $34\frac{1}{2} \times 25$  in. (87.6  $\times$  63.5 cm);

painted surface  $30\frac{1}{2} \times 21\frac{3}{4}$  in. (77.5  $\times$  55.2 cm)

[frame original though not engaged]

Gift of Irma N. Straus, 1959

59.187

**Italian (Venetian) Painters**

second quarter 15th century

***Madonna and Child***

Tempera on wood; overall, with added strips,  
 $15\frac{3}{8} \times 10$  in. (39.1  $\times$  25.4 cm); painted  
 surface  $14\frac{1}{4} \times 9$  in. (36.2  $\times$  22.9 cm)

The Friedsam Collection, Bequest of Michael  
 Friedsam, 1931

32.100.93

third quarter 15th century

***Four Saints***

These panels are the shutters of a shrine  
 housing a carved and gilded sculpture of the  
 Madonna and Child. At left are Saints Jerome  
 (above) and Sebastian; at right are Saints  
 Louis of Toulouse (above) and Roch.

Tempera on wood; left wing, overall, with  
 engaged frame,  $49 \times 14$  in. (124.5  $\times$  35.6 cm);  
 right wing, overall, with engaged frame,  
 $49 \times 14\frac{1}{4}$  in. (124.5  $\times$  36.2 cm)

Rogers Fund, 1908

08.40

MEDIEVAL ART



37.163.4



65.181.6

**Antonio Vivarini**

Italian, Venetian, active by 1441, died 1476/84

***Saint Peter Martyr Healing the Leg of a Young Man***

There are six related panels representing scenes  
 from the life of this Italian saint, who lived  
 from about 1205 to 1252: Peter Martyr  
 Received into the Dominican Order and Peter  
 Martyr and the Miraculous Fire (both  
 Gemäldegalerie, SMPK, Berlin), Peter Martyr  
 Exorcising a Woman Possessed by the Devil  
 (private collection), Peter Martyr Exorcising  
 the Devil Disguised as the Madonna and  
 Child (art market, 1962), the Virgin  
 Appearing to Peter Martyr (private collection),  
 and Funeral of Peter Martyr (private collection)

Tempera and gold on wood,  $20\frac{7}{8} \times 13\frac{1}{8}$  in.  
 (53  $\times$  33.3 cm)

Gift of Samuel H. Kress Foundation, 1937

37.163.4



1975.1.82



30.95.277

**Workshop of Antonio Vivarini*****Saint Jerome***

Tempera on wood, gold ground,  
 $10\frac{1}{4} \times 6\frac{5}{8}$  in. (26  $\times$  16.8 cm)

Bequest of Adele L. Lehman, in memory of  
 Arthur Lehman, 1965

65.181.6



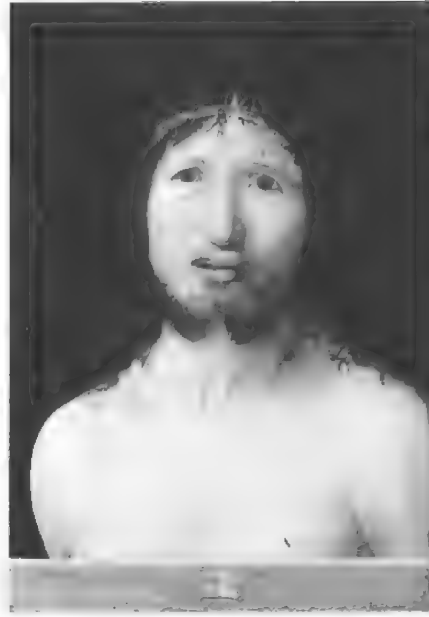
65.181.1



50.229.1



14.40.645



32.100.82

### Bartolomeo Vivarini

Italian, Venetian, active 1450–1491

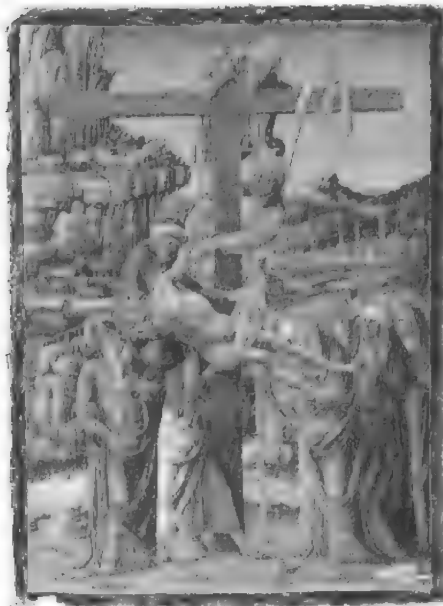
*Madonna of Humility with Two Angels and a Kneeling Nun; The Annunciatory Angel and the Nativity; The Virgin Annunciate and the Pietà*

Tempera on wood, gold ground; central panel, overall 23 × 18 in. (58.4 × 45.7 cm); central panel, painted surface 21<sup>1</sup>/<sub>4</sub> × 17<sup>3</sup>/<sub>8</sub> in. (54 × 44.1 cm); left panel, overall 22<sup>3</sup>/<sub>8</sub> × 9<sup>1</sup>/<sub>2</sub> in. (56.8 × 24.1 cm); left panel, painted surface, above 9<sup>7</sup>/<sub>8</sub> × 8<sup>1</sup>/<sub>2</sub> in. (25.1 × 21.6 cm), below 9<sup>3</sup>/<sub>4</sub> × 8<sup>1</sup>/<sub>2</sub> in. (24.8 × 21.6 cm); right panel, overall 22<sup>1</sup>/<sub>4</sub> × 9<sup>3</sup>/<sub>8</sub> in. (56.5 × 23.8 cm); right panel, painted surface, above 9<sup>3</sup>/<sub>4</sub> × 8<sup>3</sup>/<sub>8</sub> in. (24.8 × 21.3 cm), below 9<sup>7</sup>/<sub>8</sub> × 8<sup>1</sup>/<sub>2</sub> in. (25.1 × 21.6 cm)

Robert Lehman Collection, 1975

1975.1.82

ROBERT LEHMAN COLLECTION



49.7.8



32.100.97

### Madonna and Child

Tempera on canvas, laid down on wood, transferred from wood, gold ground, 32<sup>3</sup>/<sub>4</sub> × 25<sup>3</sup>/<sub>4</sub> in. (83.2 × 65.4 cm)

Signed and dated (bottom right, on cartellino): OPVS FACTVM PER

BARTHOLOMEV[M] / M[ ]M·VIVA·RI[N]VM·DEMVRANO 1472

Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915

30.95.277

### A Saint (Mark?) Reading (fragment)

Tempera on wood, gold ground, 18<sup>3</sup>/<sub>8</sub> × 14<sup>3</sup>/<sub>4</sub> in. (47.3 × 37.5 cm)

Bequest of Adele L. Lehman, in memory of Arthur Lehman, 1965

65.181.1



32.130.2

### The Death of the Virgin

Tempera on wood, arched top, 74<sup>3</sup>/<sub>4</sub> × 59 in. (189.9 × 149.9 cm)

Signed and dated (bottom center, on cartellino): [OPVS FAC]TVM·VENETIIS PE / [R BARTH]OLOMEV·VIVA / [RINVM DE] MVRIANO.148[5]

Gift of Robert Lehman, 1950

50.229.1

### Antonello da Messina (Antonello di Giovanni d'Antonio)

Italian, Sicilian, born about 1430, died 1479

### Portrait of a Young Man

Oil on wood, 10<sup>5</sup>/<sub>8</sub> × 8<sup>1</sup>/<sub>8</sub> in. (27 × 20.6 cm)

Bequest of Benjamin Altman, 1913

14.40.645

**Antonello da Messina (Antonello di Giovanni d'Antonio)**

Italian, Sicilian, born about 1430, died 1479

***Christ Crowned with Thorns***

Oil, perhaps over tempera, on wood,

16<sup>3</sup>/<sub>4</sub> × 12 in. (42.5 × 30.5 cm)

Signed (lower center): Antonellus messane / [us] / me pin[x]it

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.82

**Girolamo da Cremona**

Italian, Paduan, active 1451–1483

***Descent from the Cross***

Tempera on parchment, laid down on wood,

6<sup>1</sup>/<sub>4</sub> × 4<sup>1</sup>/<sub>2</sub> in. (15.9 × 11.4 cm)

The Jules Bache Collection, 1949

49.7.8

**Andrea Mantegna**

Italian, Paduan, born no later than 1430, died 1506

***Madonna and Child with Seraphim and Cherubim***

Tempera and gold on wood, arched top,

17<sup>3</sup>/<sub>8</sub> × 11<sup>1</sup>/<sub>4</sub> in. (44.1 × 28.6 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.97

***The Adoration of the Shepherds***

Tempera on canvas, transferred from wood;

overall 15<sup>3</sup>/<sub>4</sub> × 21<sup>7</sup>/<sub>8</sub> in. (40 × 55.6 cm);

painted surface 14<sup>7</sup>/<sub>8</sub> × 21 in.

(37.8 × 53.3 cm)

Purchase, Anonymous Gift, 1932

32.130.2



14.40.643

***The Holy Family with Saint Mary Magdalen***

Distemper on canvas, 22<sup>1</sup>/<sub>2</sub> × 18 in.

(57.2 × 45.7 cm)

Bequest of Benjamin Altman, 1913

14.40.643

**Style of Andrea Mantegna**

Italian, Mantuan, about 1490–95

***Rodolfo Gonzaga* (1451–1495)**

Tempera on wood, 4<sup>1</sup>/<sub>4</sub> × 3<sup>1</sup>/<sub>4</sub> in.

(10.8 × 8.3 cm)

The Jules Bache Collection, 1949

49.7.11



49.7.11



1975.1.109





05.41.2



1982.60.5



05.41.1

of uncertain date

### *Judith with the Head of Holofernes*

The composition is based on a number of works by or attributed to Andrea Mantegna.

Tempera on wood,  $8\frac{1}{2} \times 5\frac{3}{4}$  in.

(21.6  $\times$  14.6 cm)

Robert Lehman Collection, 1975

1975.1.109

ROBERT LEHMAN COLLECTION

### *Carlo Crivelli*

Italian, Venetian, active 1457–1493

### *Saint George*

This panel is from an altarpiece that included the following two panels (1982.60.5, 05.41.1) and others depicting Saint James the Greater (Brooklyn Museum) and Saint Nicholas of Bari (Cleveland Museum of Art).

Tempera on wood, gold ground,

$38 \times 13\frac{1}{4}$  in. (96.5  $\times$  33.7 cm)

Rogers Fund, 1905

05.41.2

### *Madonna and Child Enthroned*

Tempera on wood, gold ground,

$38\frac{3}{4} \times 17\frac{1}{4}$  in. (98.4  $\times$  43.8 cm)

Signed and dated (bottom left):

+CAROLVS+CRIVELLVS+VENETVS+ / 1472

PINSIT+

The Jack and Belle Linsky Collection, 1982

1982.60.5

### *Saint Dominic*

Tempera on wood, gold ground,

$38\frac{1}{4} \times 12\frac{3}{4}$  in. (97.2  $\times$  32.4 cm)

Rogers Fund, 1905

05.41.1

### *Pietà*

This panel is generally associated with the nine panels constituting the two lower tiers of the so-called Demidoff Altarpiece (National Gallery, London) of 1476, which may come from the church of San Domenico at Ascoli Piceno.

Tempera on wood, gold ground,

arched top; overall  $28\frac{1}{4} \times 25\frac{3}{8}$  in.

(71.8  $\times$  64.5 cm); painted surface

$28 \times 25\frac{1}{8}$  in. (71.1  $\times$  63.8 cm)

John Stewart Kennedy Fund, 1913

13.178



13.178

**Carlo Crivelli**

Italian, Venetian, active 1457–1493

***Madonna and Child***

Tempera and gold on wood; overall  
 $14\frac{7}{8} \times 10$  in. (37.8 × 25.4 cm); painted  
 surface  $14\frac{3}{8} \times 9\frac{1}{4}$  in. (36.5 × 23.5 cm)  
 Signed (lower center): OPVS.KAROLI.

CRIVELLI.VENETI

The Jules Bache Collection, 1949

49.7.5



49.7.5

***An Apostle***

The panel belongs to a series with Christ  
 (Clark Art Institute, Williamstown) and six  
 other apostles (two at the Detroit Institute of  
 Arts, two at the Honolulu Academy of Arts,  
 Hawaii, and two in the Bearstead collection at  
 Upton House, National Trust). Five panels  
 from the main tier (two in the Musées  
 Royaux, Brussels, and three in the church of  
 Santa Lucia, Montefiore) and four of the  
 pinnacles (one at the National Gallery,  
 London, and three at Montefiore) have been  
 identified. The altarpiece is thought to come  
 from Montefiore dell'Aso, near Fermo.

Tempera on wood, gold ground, arched top,  
 $12\frac{5}{8} \times 9\frac{1}{8}$  in. (32.1 × 23.2 cm)

Robert Lehman Collection, 1975

1975.1.84

ROBERT LEHMAN COLLECTION



1975.1.84

**Attributed to Carlo Crivelli*****Madonna and Child Enthroned***

Tempera on wood, gold ground,  
 $55\frac{1}{2} \times 23\frac{3}{8}$  in. (141 × 59.4 cm)

Robert Lehman Collection, 1975

1975.1.83

ROBERT LEHMAN COLLECTION



1975.1.83

**Giovanni Bellini**

Italian, Venetian, active by 1459, died 1516

***Madonna Adoring the Sleeping Child***

Tempera on wood,  $28\frac{1}{2} \times 18\frac{1}{4}$  in.  
 (72.4 × 46.4 cm)

Theodore M. Davis Collection, Bequest of  
 Theodore M. Davis, 1915

30.95.256



30.95.256

***Madonna and Child***

Tempera, oil, and gold on wood,  
 $21\frac{1}{4} \times 15\frac{3}{4}$  in. (54 × 40 cm)

Robert Lehman Collection, 1975

1975.1.81

ROBERT LEHMAN COLLECTION



1975.1.81

**Workshop of Giovanni Bellini*****Madonna and Child***

Oil on wood; overall  $13\frac{1}{2} \times 10\frac{7}{8}$  in.  
 (34.3 × 27.6 cm); painted surface

$12\frac{3}{4} \times 10\frac{1}{8}$  in. (32.4 × 25.7 cm)

The Jules Bache Collection, 1949

49.7.2



49.7.2



08.183.1

### Giovanni Bellini

Italian, Venetian, active by 1459, died 1516

#### *Madonna and Child*

Oil on wood, 35 × 28 in. (88.9 × 71.1 cm)

Signed (lower center): IOANNES BELLINVS

Rogers Fund, 1908

08.183.1

### Giovanni Bellini and Workshop

#### *Madonna and Child with Saints*

The saints (left to right) are Peter, Catherine of Alexandria, Lucy, and John the Baptist.

Tempera and oil on wood, 38<sup>1</sup>/<sub>4</sub> × 60<sup>1</sup>/<sub>2</sub> in.

(97.2 × 153.7 cm)

Signed and inscribed: (lower center, on cartellino) Ioannes Bellinus; (on scroll held by Saint John the Baptist) ECCE / AGNVS / DEI

The Jules Bache Collection, 1949

49.7.1

### Workshop of Giovanni Bellini

#### *The Circumcision*

Oil on wood, 26<sup>3</sup>/<sub>4</sub> × 40<sup>1</sup>/<sub>2</sub> in.

(67.9 × 102.9 cm)

Inscribed and dated (lower center): IOANNES

BELLINVS / P. MDXI

Gift of J. Pierpont Morgan, 1917

17.190.9



49.7.1



17.190.9

**Jacomotto (Jacometto Veneziano)**

Italian, Venetian, active about 1472, died before 1498

***Alvise Contarini(?)*; (verso) *A Tethered Hart***

Oil on wood; overall  $4\frac{5}{8} \times 3\frac{3}{8}$  in. (11.7 × 8.6 cm); recto, painted surface  $4\frac{1}{8} \times 3\frac{1}{8}$  in. (10.5 × 7.9 cm); verso, painted surface  $4\frac{3}{8} \times 3\frac{1}{8}$  in. (11.1 × 7.9 cm)

Inscribed (verso): AI EI

Robert Lehman Collection, 1975

1975.1.86

ROBERT LEHMAN COLLECTION



1975.1.86 (recto)



1975.1.86 (verso)

***A Woman, Possibly a Nun of San Secondo;***

**(verso) *Scene in Grisaille***

Pendant to 1975.1.86

Oil (verso: oil and gold) on wood; overall  $4 \times 2\frac{7}{8}$  in. (10.2 × 7.3 cm); recto and verso, painted surface  $3\frac{3}{4} \times 2\frac{1}{2}$  in. (9.5 × 6.4 cm)

Robert Lehman Collection, 1975

1975.1.85

ROBERT LEHMAN COLLECTION



1975.1.85 (recto)



1975.1.85 (verso)

***Portrait of a Young Man***

Oil on wood,  $11 \times 8\frac{1}{4}$  in. (27.9 × 21 cm)

The Jules Bache Collection, 1949

49.7.3

**Antonello de Saliba**

Italian, Venetian, active 1480–1535

***Madonna Adoring the Child***

Tempera and oil on wood,  $26\frac{5}{8} \times 19\frac{1}{2}$  in. (67.6 × 49.5 cm)

Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915

30.95.249

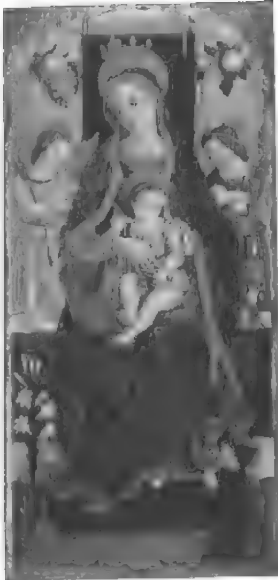


49.7.3



30.95.249





41.100.32



1982.60.6

### Vittore Crivelli

Italian, Venetian, active by 1465, died 1501/2

#### *Madonna and Child Enthroned with Two Angels and a Donor*

Tempera on wood, gold ground; overall  $54 \times 25\frac{3}{4}$  in. (137.2  $\times$  65.4 cm); painted surface  $52 \times 24\frac{1}{4}$  in. (132.1  $\times$  61.5 cm)

Gift of George Blumenthal, 1941

41.100.32

#### *Madonna and Child with Two Angels*

Tempera and gold on wood,  $21\frac{7}{8} \times 16$  in. (55.6  $\times$  40.6 cm)

Signed (on ledge): OPVS VICTORIS CRIVELLV · VENETI ·

The Jack and Belle Linsky Collection, 1982

1982.60.6



09.102



14.40.606

### Bartolomeo Montagna (Bartolomeo Cincani)

Italian, Vicentine, born before 1459, died 1523

#### *Madonna Adoring the Child*

Oil(?) on wood,  $24\frac{3}{4} \times 20\frac{1}{2}$  in.

(62.9  $\times$  52.1 cm)

Rogers Fund, 1909

09.102

#### *Saint Justina of Padua (fragment)*

Oil on wood; overall, with added strips,  $19\frac{1}{2} \times 15\frac{1}{8}$  in. (49.5  $\times$  38.4 cm); painted surface  $19\frac{1}{8} \times 14\frac{3}{4}$  in. (48.6  $\times$  37.5 cm)

Bequest of Benjamin Altman, 1913

14.40.606

### Vittore Carpaccio

Italian, Venetian, born about 1455, died

1523/26

#### *The Meditation on the Passion*

The dead Christ is attended by Job (right) and Saint Jerome.

Oil and tempera on wood,  $27\frac{3}{4} \times 34\frac{1}{8}$  in. (70.5  $\times$  86.7 cm)

Signed (lower right, on cartellino): vjctorijs carpattjj / venettj opus [legible only with infrared]

Inscribed extensively with phrases in distorted Hebrew letters; those that can be read are: (on throne) with a cry, Israel, crown; (right, on stone block) Israel, that my redeemer liveth, 19 (phrase and number from Job 19:25)

John Stewart Kennedy Fund, 1911

11.118



11.118

**Giovanni Battista Cima**

Italian, Venetian, born about 1459, died 1517/18

***Three Saints: Roch, Anthony Abbot, and Lucy***

Oil on canvas, transferred from wood, 50½ × 48 in. (128.3 × 121.9 cm)

Rogers Fund, 1907

07.149

***Madonna and Child with Saints Francis and Clare***

Oil on wood, 8 × 10½ in.

(20.3 × 26.7 cm)

Inscribed (falsely, bottom): IOANNES BELLINVS FACIEBAT.

Bequest of George Blumenthal, 1941

41.190.11



07.149



41.190.11

**Michele da Verona (Michele di Zenone)**

Italian, Veronese, 1470–1536/44

***Madonna and Child with the Infant Saint John the Baptist***

Tempera and oil on wood, 29 × 22¾ in.

(73.7 × 57.8 cm)

Anonymous Gift, 1927

27.41



27.41

**Girolamo dai Libri**

Italian, Veronese, 1474–1555

***Madonna and Child with Saints***

This altarpiece was painted for the Cartieri chapel in the church of San Leonardo nel Monte, near Verona; the saints (left to right) are Catherine of Alexandria, Leonard, Augustine, and Apollonia.

Tempera and oil on canvas, arched top, 157 × 81½ in. (398.8 × 207 cm)

Fletcher Fund, 1920

20.92



20.92

**Catena (Vincenzo di Biagio)**

Italian, Venetian, active by 1506, died 1531

***Portrait of a Venetian Senator***

Oil on canvas, 27¼ × 24 in.

(69.2 × 61 cm)

Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915

30.95.258



30.95.258

***The Adoration of the Shepherds***

Oil on canvas, 49½ × 81¼ in.

(125.7 × 207.6 cm)

Purchase, Mrs. Charles S. Payson Gift, Gwynne Andrews Fund, special funds, and other gifts and bequests, 1969

69.123



69.123



1986.138

**Lorenzo Lotto**

Italian, Venetian, born about 1480, died 1556

***Venus and Cupid***Oil on canvas,  $36\frac{3}{8} \times 43\frac{7}{8}$  in.

(92.4 × 111.4 cm)

Signed (lower right, on tree trunk): Laurent<sup>o</sup>  
LotoPurchase, Mrs. Charles Wrightsman Gift, in  
honor of Marietta Tree, 1986

1986.138

***Brother Gregorio Belo of Vicenza***Oil on canvas,  $34\frac{3}{8} \times 28$  in.

(87.3 × 71.1 cm)

Dated and inscribed (lower right): .F. Gregorij  
belo de Vincentia / eremite in hieronimi  
Ordinis beati / fratris Petri de pisis Anno /  
etatis eius. LV.M.D.XLVII (Fra Gregorio Belo of  
Vicenza, hermit in the Hieronymite order of  
Blessed Fra Pietro of Pisa, at the age of fifty-  
five, 1547)

Rogers Fund, 1965

65.117



65.117

**Sebastiano del Piombo (Sebastiano Luciani)**

Italian, Venetian, born about 1485, died 1547

***Portrait of a Man, Said to Be Christopher Columbus*** (born about 1446, died 1506)

Oil on canvas, 42 × 34<sup>3</sup>/<sub>4</sub> in.

(106.7 × 88.3 cm)

Signed, dated, and inscribed: (center right)

SEBASTIANVS / VENETVS FACIT; (across top)

HÆC. EST. EFFIGIES. LIGVRIS. MIRANDA.

COLVMBI. ANTIPODV. PRIMVS / RATE. QVI.

PENETRAVIT. IN. ORBEM. 1519 (This is the

admirable portrait of the Ligurian Columbus, the first to enter by ship into the world of the Antipodes, 1519)

Gift of J. Pierpont Morgan, 1900

00.18.2



00.18.2



1973.155.5

**Attributed to Sebastiano del Piombo*****The Holy Family with Saints and Donors***

Oil on wood; overall 26<sup>1</sup>/<sub>2</sub> × 40<sup>1</sup>/<sub>2</sub> in.

(67.3 × 102.9 cm); painted surface

26 × 39<sup>3</sup>/<sub>4</sub> in. (66 × 101 cm)

Inscribed (on scroll): [illegible]

Bequest of Josephine Bieber, in memory of her husband, Siegfried Bieber, 1970

1973.155.5



32.100.78

**Bonifazio Veronese (Bonifazio de' Pitati)**

Italian, Venetian, 1487–1553

***The Legend of the Infant Servius Tullius***

As told by Livy (Book I: 39), King Tarquinius and Queen Tanaquil witnessed the head of the young boy bursting into flames and took this as a portent, making him their heir. Here they rush into the room in which the infant lies in his cradle.

Oil on canvas, 10<sup>1</sup>/<sub>2</sub> × 40<sup>1</sup>/<sub>4</sub> in.

(26.7 × 102.2 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.78

**Titian (Tiziano Vecellio)**

Italian, Venetian, born about 1488, died 1576

***Madonna and Child***

Oil on wood; overall 18 × 22 in.

(45.7 × 55.9 cm); painted surface

17 × 21<sup>1</sup>/<sub>2</sub> in. (43.2 × 54.6 cm)

The Jules Bache Collection, 1949

49.7.15



49.7.15

***Portrait of a Man***

Oil on canvas, 19<sup>3</sup>/<sub>4</sub> × 17<sup>3</sup>/<sub>4</sub> in.

(50.2 × 45.1 cm)

Bequest of Benjamin Altman, 1913

14.40.640



14.40.640





14.40.650



49.7.16



36.29



32.100.85

### Titian (Tiziano Vecellio)

Italian, Venetian, born about 1488, died 1576

**Filippo Archinto** (born about 1500, died 1558), *Archbishop of Milan*

Oil on canvas, 46½ × 37 in.

(118.1 × 94 cm)

Bequest of Benjamin Altman, 1913

14.40.650

### *Venus and Adonis*

Oil on canvas, 42 × 52½ in.

(106.7 × 133.4 cm)

The Jules Bache Collection, 1949

49.7.16

### Titian and Workshop

#### *Venus and the Lute Player*

Oil on canvas, 65 × 82½ in.

(165.1 × 209.6 cm)

Munsey Fund, 1936

36.29

### Workshop of Titian

#### *Doge Andrea Gritti* (1455–1538)

Oil on canvas, 40¼ × 31¾ in.

(102.2 × 80.6 cm)

The Friedsam Collection, Bequest of Michael

Friedsam, 1931

32.100.85

### Style of Titian

Italian, Venetian, about 1510–20

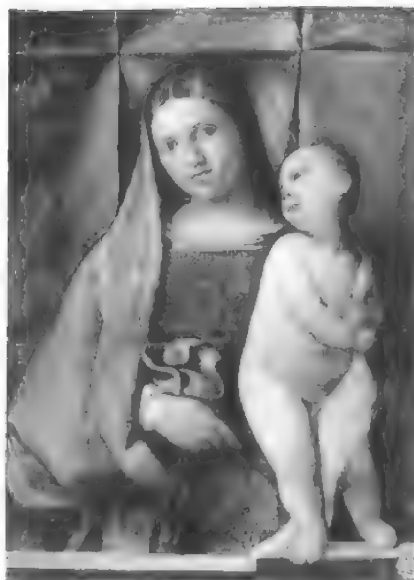
#### *Madonna and Child*

Oil on wood, 16<sup>3</sup>/<sub>4</sub> × 12 in.

(42.5 × 30.5 cm)

Gift of Chester D. Tripp, 1957

57.31



57.31

### Copy after Titian

late 16th or early 17th century

#### *Alfonso d'Este (1486–1534), Duke of Ferrara*

Oil on canvas, 50 × 38<sup>3</sup>/<sub>4</sub> in.

(127 × 98.4 cm)

Munsey Fund, 1927

27.56



27.56

### Paris Bordon

Italian, Venetian, 1500–1571

#### *Portrait of a Man in Armor with Two Pages*

Oil on canvas, 46 × 62 in.

(116.8 × 157.5 cm)

Inscribed (lower center, on ribbon): OPVS / PARIDIS BO / RDON

Gift of Mr. and Mrs. Charles Wrightsman,

1973

1973.311.1



1973.311.1

### Lambert Sustris

Netherlandish, born 1515/20, died after 1568

#### *Portrait of a Man*

Oil on canvas, 47<sup>1</sup>/<sub>2</sub> × 36<sup>1</sup>/<sub>2</sub> in.

(120.7 × 92.7 cm)

The Jules Bache Collection, 1949

49.7.14



49.7.14

### Tintoretto (Jacopo Robusti)

Italian, Venetian, 1518–1594

#### *Portrait of a Man*

Oil on canvas, 44<sup>3</sup>/<sub>8</sub> × 35 in.

(112.7 × 88.9 cm)

Gift of George Blumenthal, 1941

41.100.12

#### *Portrait of a Young Man*

Oil on canvas, 54<sup>1</sup>/<sub>2</sub> × 42 in.

(138.4 × 106.7 cm)

Dated and inscribed: (left, on marble pedestal) M.D.LI; (below) ÆTATIS. SVÆ / ANNO.[x?].XX

Gift of Lionel F. Straus Jr., in memory of his parents, Mr. and Mrs. Lionel F. Straus, 1958

58.49



41.100.12

#### *The Miracle of the Loaves and Fishes*

Oil on canvas, 61 × 160<sup>1</sup>/<sub>2</sub> in.

(154.9 × 407.7 cm)

Francis L. Leland Fund, 1913

13.75



58.49



13.75



39.55



10.206

**Tintoretto (Jacopo Robusti)**

Italian, Venetian, 1518–1594

***The Finding of Moses***Oil on canvas,  $30\frac{1}{2} \times 52\frac{3}{4}$  in.

(77.5 × 134 cm)

Gwynne Andrews Fund, 1939

39.55

***Doge Alvise Mocenigo (1507–1577) Presented to the Redeemer***

This painting is a study for Tintoretto's canvas in the Sala del Collegio of the Palazzo Ducale, Venice.

Oil on canvas,  $38\frac{1}{4} \times 78$  in.

(97.2 × 198.1 cm)

John Stewart Kennedy Fund, 1910

10.206



46.31



29.100.105

**Paolo Veronese (Paolo Caliari)**

Italian, Venetian, 1528–1588

***Alessandro Vittoria (1524/25–1608)***Oil on canvas,  $43\frac{1}{2} \times 32\frac{1}{4}$  in.

(110.5 × 81.9 cm)

Gwynne Andrews Fund, 1946

46.31

***Boy with a Greyhound***Oil on canvas,  $68\frac{3}{8} \times 40\frac{1}{8}$  in.

(173.7 × 101.9 cm)

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.105

***Mars and Venus United by Love***Oil on canvas,  $81 \times 63\frac{3}{8}$  in.

(205.7 × 161 cm)

Signed (lower center, on marble fragment):

PAVLVS VERONENSIS F

John Stewart Kennedy Fund, 1910

10.189

**Andrea Schiavone (Andrea Medulich or Meldolla)**

Italian, Venetian, 1522?–1563

***The Marriage of Cupid and Psyche***

Oil on wood, with corners made up; overall

 $51\frac{1}{2} \times 61\frac{7}{8}$  in. (130.8 × 157.2 cm); paintedsurface  $50\frac{1}{2} \times 61\frac{1}{2}$  in. (128.3 × 156.2 cm)

Gift of Mary V. T. Eberstadt, by exchange,

1973

1973.116



10.189





1973.116



89.4.2742

**Girolamo Forni**

Italian, Vicentine, active second half 16th century

***Portrait of a Family***

Oil on canvas, 52 × 79 in.  
(132.1 × 200.7 cm)

Gift of Mrs. John Crosby Brown, 1889

89.4.2742

MUSICAL INSTRUMENTS

**Francesco Montemezzano**

Italian, Venetian, born about 1540, died after 1602

***Portrait of a Woman***

Oil on canvas, 46<sup>3</sup>/<sub>4</sub> × 39 in. (118.7 × 99.1 cm), including added strip of 5<sup>1</sup>/<sub>2</sub> in. (14 cm) at top

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.104



29.100.104



29.158.754

**Italian (Venetian) Painter**

late 16th century

***Giovanni Battista Rota***

Oil on canvas, 86<sup>1</sup>/<sub>2</sub> × 53 in.  
(219.7 × 134.6 cm)

Inscribed (upper right): IO. BAPTISTA ROTA

EQVES / DVCTOR GENTIV GRAVIS / ARMATVRE

PRO SERMO DNIO / VENETO . ETAT . ANNOR .

LV . (Giovanni Battista Rota, knight,

commander of the native heavy artillery for the most fair Venetian republic, at the age of fifty-five)

Bashford Dean Memorial Collection, Funds from various donors, 1929

29.158.754

ARMS AND ARMOR

**Jacopo Palma the Younger**

Italian, Venetian, 1544–1628

***The Crucifixion***

Oil on canvas, 85 × 53<sup>1</sup>/<sub>4</sub> in.  
(215.9 × 135.3 cm)

Signed and inscribed: (lower right) JACOBVS PALMA. F.; (on cross) INRI

Gift of Robert Lehman, 1957

57.170



57.170



1971.93

**Carlo Saraceni**

Italian, Venetian, 1579?–1620

***Paradise***

Oil on copper; overall 21<sup>3</sup>/<sub>8</sub> × 18<sup>7</sup>/<sub>8</sub> in.  
(54.3 × 47.9 cm); painted surface  
20<sup>7</sup>/<sub>8</sub> × 18<sup>3</sup>/<sub>8</sub> in. (53 × 46.7 cm)

Theodore M. Davis Collection, Bequest of Theodore M. Davis, by exchange, 1971

1971.93

**Sebastiano Ricci**

Italian, Venetian, 1659–1734

***The Holy Family with Angels***

Oil on canvas, 50 × 45½ in.

(127 × 115.6 cm)

Gift of Mr. and Mrs. Piero Corsini, 1986

1986.347



1986.347

***The Baptism of Christ***

This is one of at least three studies of this subject (the others have been on the art market, one in 1989). There is also a companion piece, the Last Supper (National Gallery of Art, Washington, D.C.), and both are sketches for the lost decoration of the chapel at Bulstrode House, Gerrards Cross, Buckinghamshire.

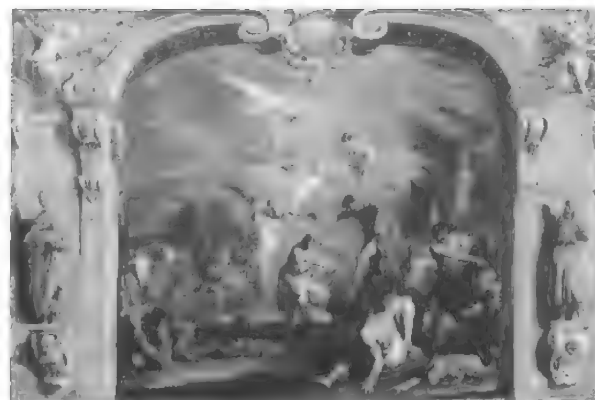
Oil on canvas, 26 × 40 in. (66 × 101.6 cm)

Inscribed (on cartouche at top of arch): HIC EST FILIUS / MEVS DILECTVS / LVC CAPUT III

(This is my beloved Son. Luke 3 [actually Matthew 3:17])

Purchase, Rogers and Gwynne Andrews Funds, and Gift of Jane L. Melville, by exchange, 1981

1981.186



1981.186

**Giovanni Antonio Pellegrini**

Italian, Venetian, 1675–1741

***Bacchus and Ariadne***

Oil on canvas, 46 × 50½ in.

(116.8 × 128.3 cm)

Gift of Mr. and Mrs. Eugene Victor Thaw, 1984

1984.458



1984.458



1985.5

**Jacopo Amigoni**

Italian, Venetian, 1682–1752

***Flora and Zephyr***

This painting has a pendant representing Venus and Adonis (art market, 1992). The pair was evidently commissioned by a member of the Ward-Boughton-Leigh family between 1729 and 1739.

Oil on canvas, 84 × 58 in.

(213.4 × 147.3 cm)

Purchase, Rudolph and Lentilhon G. von Fluegge Foundation Inc. Gift, 1985

1985.5



67.187.90



1982.35.2

**Giovanni Battista Piazzetta**

Italian, Venetian, 1682–1754

***Saint Christopher Carrying the Infant Christ***

Oil on canvas, 28¼ × 22⅞ in.

(71.8 × 56.2 cm)

Bequest of Miss Adelaide Milton de Groot (1876–1967), 1967

67.187.90



67.187.90



1982.35.2



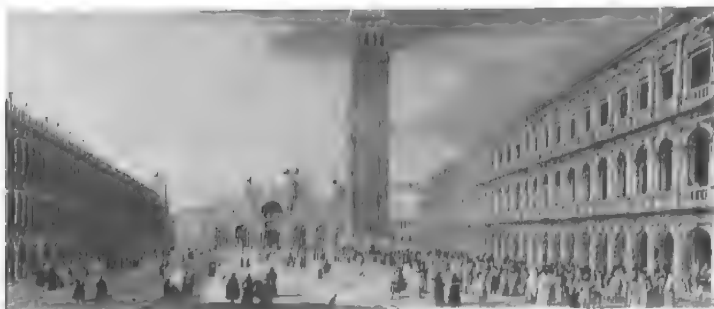
1975.1.88



1975.1.90



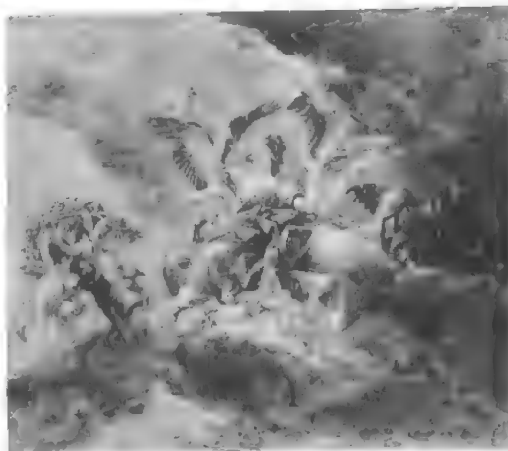
1975.1.87



1975.1.89



1975.1.91



06.1335.1b

**Giovanni Battista Pittoni**

Italian, Venetian, 1687–1767

***The Holy Family***Oil on canvas, 32<sup>1</sup>/<sub>8</sub> × 25<sup>3</sup>/<sub>8</sub> in.

(81.6 × 64.5 cm)

Bequest of Jean Fowles, in memory of her first husband, R. Langton Douglas, 1981

1982.35.2

**Luca Carlevaris**

Italian, Venetian, 1663–1730

***The Bacino, Venice, with the Dogana and a Distant View of the Isola di San Giorgio***

This painting and the following three

(1975.1.90, 87, 89) form a series.

Oil on canvas, 20 × 47<sup>1</sup>/<sub>8</sub> in.

(50.8 × 119.7 cm)

Robert Lehman Collection, 1975

1975.1.88

ROBERT LEHMAN COLLECTION

***The Molo, Venice, Looking West***Oil on canvas, 19<sup>7</sup>/<sub>8</sub> × 47<sup>1</sup>/<sub>8</sub> in.

(50.5 × 119.7 cm)

Dated and inscribed (extreme right, on a pillar of the Palazzo Ducale): L (for Luca)/DCC/IX (for 1709 or 1719, the earlier date being the more likely)

Robert Lehman Collection, 1975

1975.1.90

ROBERT LEHMAN COLLECTION

***The Molo, Venice, from the Bacino di San Marco***Oil on canvas, 20 × 46<sup>7</sup>/<sub>8</sub> in.

(50.8 × 119.1 cm)

Robert Lehman Collection, 1975

1975.1.87

ROBERT LEHMAN COLLECTION

***Piazza San Marco, Venice***Oil on canvas, 19<sup>7</sup>/<sub>8</sub> × 47<sup>1</sup>/<sub>4</sub> in.

(50.5 × 120 cm)

Robert Lehman Collection, 1975

1975.1.89

ROBERT LEHMAN COLLECTION

**Giambattista Cimaroli**

Italian, Venetian, born about 1687, died after 1757

***View of the Brenta, near Dolo***Oil on canvas, 32<sup>3</sup>/<sub>8</sub> × 44<sup>1</sup>/<sub>2</sub> in.

(82.2 × 113 cm)

Robert Lehman Collection, 1975

1975.1.91

ROBERT LEHMAN COLLECTION





### Gasparo Diziani

Italian, Venetian, 1689–1767

#### *Dawn*

This ceiling is installed in the room for which it was originally painted: a bedroom from the Palazzo Sagredo, Venice (MMA).

Oil on canvas, 78 × 94½ in.

(198.1 × 240 cm)

Rogers Fund, 1906

06.1335.1b



65.183.2

### Giovanni Battista Tiepolo

Italian, Venetian, 1696–1770

#### *The Triumph of Marius*

This picture and the following two (65.183.2, 3) are from a series of ten painted for the salone of the Palazzo Dolfin, Venice. The other seven are: Triumph of a Roman General or Emperor, Volumnia and Her Children before Coriolanus, Mucius Scaevola before Porsenna, Quintus Fabius Maximus before the Senate of Carthage, and Dictatorship Offered to Cincinnatus (all Hermitage, Saint Petersburg), and Death of Lucius Junius Brutus and Hannibal Contemplating the Severed Head of Hasdrubal (both Kunsthistorisches Museum, Vienna).

Oil on canvas, irregular painted surface, 220 × 128⅞ in. (558.8 × 326.7 cm)

Dated and inscribed: (upper center, on oval medallion) 1729; (top center, on cartouche, first letter probably a later addition)

COPERTVM CATENIS / IVGHVRTAM / POPVLVS ROMANVS / ASPEXIT (The Roman people behold Jugurtha laden with chains. [Lucius Anneus Florus, Epitome de Tito Livio bellorum omnium annorum DCC, book 2, 36:17]); (upper left, on banner) [s]PQR

Rogers Fund, 1965

65.183.1



65.183.3

#### *The Capture of Carthage*

Oil on canvas, irregular painted surface, 162 × 148⅞ in. (411.5 × 376.9 cm)

Inscribed (left, on standard): SPQR

Rogers Fund, 1965

65.183.2

#### *The Battle of Vercellae*

Oil on canvas, irregular painted surface, 162 × 148⅞ in. (411.5 × 376.9 cm)

Inscribed (upper left, on banner): SP[QR]

Rogers Fund, 1965

65.183.3

**Giovanni Battista Tiepolo**

Italian, Venetian, 1696–1770

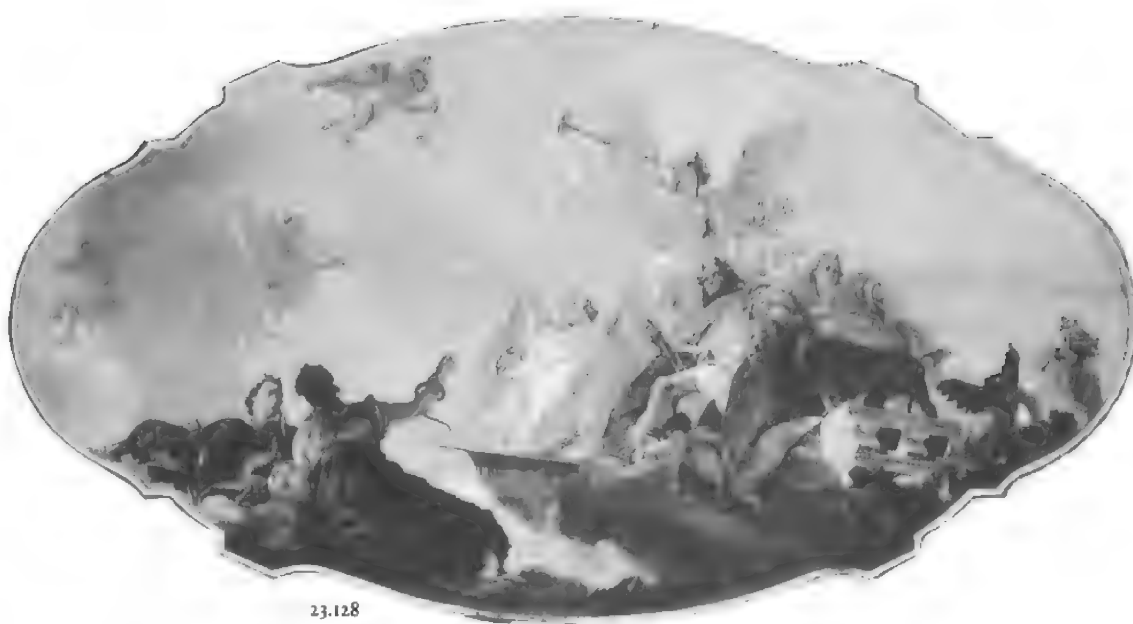
***The Glorification of the Barbaro Family***

This ceiling painting and four upright ovals—Timocleia and the Thracian Commander (National Gallery of Art, Washington, D.C.), Tarquinius and Lucretia (Städtische Kunstsammlungen, Augsburg), Betrothal (Statens Museum for Kunst, Copenhagen), and Offering to Juno (private collection)—are from the Palazzo Barbaro, Venice.

Oil on canvas, irregular oval, 96 × 183¾ in. (243.8 × 466.7 cm)

Anonymous Gift, in memory of Oliver H. Payne, 1923

23.128



23.128

***The Investiture of Bishop Harold as Duke of Franconia***

This painting is probably a preparatory sketch for a fresco in the Kaisersaal of the Residenz, Würzburg, as is its presumed pendant, the Marriage of Frederick I to Beatrice of Burgundy (Isabella Stewart Gardner Museum, Boston).

Oil on canvas, 28¼ × 20¼ in.

(71.8 × 51.4 cm)

Purchase, 1871

71.121



71.121

***Allegory of the Planets and Continents***

This sketch, for the fresco above the staircase of the Residenz, Würzburg, may be that presented to Prince-Bishop Carl Philipp von Greiffenklau in 1752.

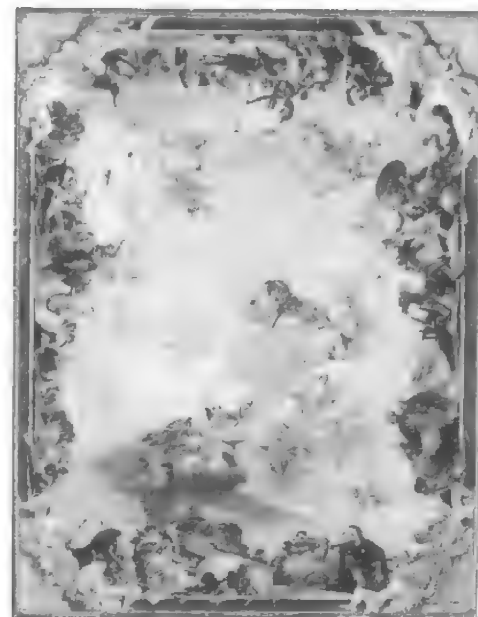
Oil on canvas, 73 × 54⅞ in.

(185.4 × 139.4 cm)

Inscribed (sides): EVROPA / AFRICÆ / AMERICA / ASIA

Gift of Mr. and Mrs. Charles Wrightsman, 1977

1977.1.3



1977.1.3

***Saint Thecla Praying for the Plague-Stricken***

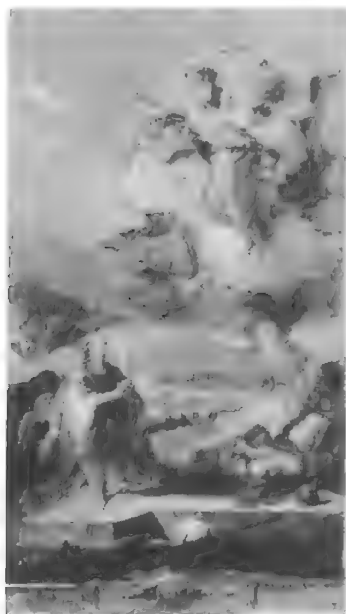
This sketch is for the painting on the high altar of the cathedral at Este, which was commissioned in 1758 and installed in 1759.

Oil on canvas, 32 × 17⅝ in.

(81.3 × 44.8 cm)

Rogers Fund, 1937

37.165.2



37.165.2

***The Adoration of the Magi* (sketch)**

Oil on canvas, 23¾ × 18¾ in.

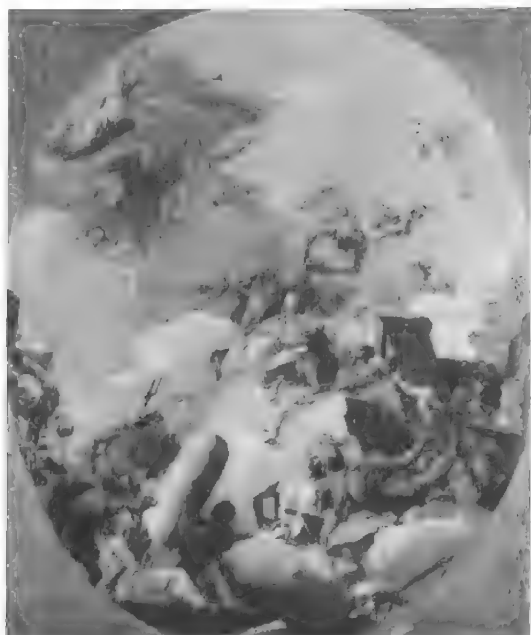
(60.3 × 47.6 cm)

Rogers Fund, 1937

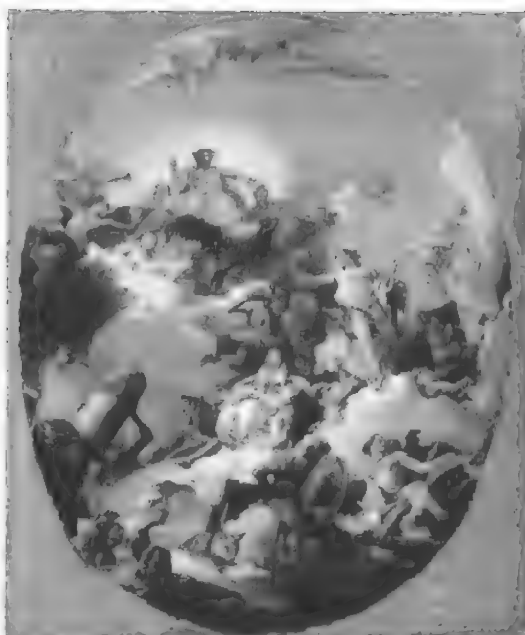
37.165.1



37.165.1



37.165.3



1980.363

***The Apotheosis of the Spanish Monarchy***

This sketch is the first design for the ceiling of the saleta in the Palacio Real, Madrid.

Oil on canvas, oval painted surface,  
32<sup>1</sup>/<sub>8</sub> × 26<sup>1</sup>/<sub>8</sub> in. (81.6 × 66.4 cm)

Rogers Fund, 1937

37.165.3

***The Apotheosis of the Spanish Monarchy***

This sketch is later than 37.165.3 above and is closer to the finished ceiling of the saleta.

Oil on canvas, oval painted surface,  
33<sup>1</sup>/<sub>8</sub> × 27<sup>1</sup>/<sub>8</sub> in. (84.1 × 68.9 cm)

Gift of Mr. and Mrs. Charles Wrightsman,  
1980

1980.363

***A Female Allegorical Figure*** (grisaille)

This painting is from a series of four (two are in the Rijksmuseum, Amsterdam, and one is in a private collection).

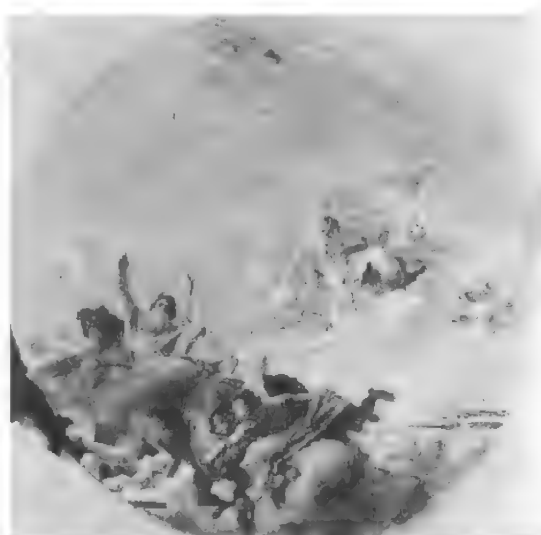
Oil on canvas, gold ground, oval,  
32 × 24<sup>7</sup>/<sub>8</sub> in. (81.3 × 63.2 cm)

Gift of Mr. and Mrs. Charles Wrightsman,  
1984

1984.49



1984.49



37.165.4

***Neptune and the Winds*** (sketch for a ceiling)

Oil on canvas, round painted surface,  
24<sup>1</sup>/<sub>2</sub> × 24<sup>1</sup>/<sub>2</sub> in. (62.2 × 62.2 cm)

Rogers Fund, 1937

37.165.4

**Giovanni Battista Tiepolo and Workshop and****Girolamo Mengozzi (called Colonna)**

Italian, Venetian, born 1688, died about 1766

***Virtue and Abundance***

This and the following four frescoes in monochrome (43.85.13–16) are from the ceiling and walls of the gallery of the Palazzo Valle-Marchesini-Sala, Vicenza. Frescoes representing Mars and Venus and Cupid (both, location unknown) were in the same room. The architectural elements—as well as the trompe-l'oeil architecture that surrounded them and is still intact—were painted by Mengozzi-Colonna.

Fresco, transferred to canvas, diameter 114 in. (289.6 cm)

Bequest of Grace Rainey Rogers, 1943

43.85.12



43.85.12

**Giovanni Battista Tiepolo and Workshop****Girolamo Mengozzi (called Colonna)**

Italian, Venetian, born 1688, died about 1766

**Metaphysics** (monochrome)Fresco, transferred to canvas, 146 × 57<sup>7</sup>/<sub>8</sub> in.  
(370.8 × 147 cm)

Inscribed (on base of statue): METAFISICA

Bequest of Grace Rainey Rogers, 1943

43.85.13



43.85.13



43.85.14



43.85.15



43.85.16

**Arithmetic** (monochrome)Fresco, transferred to canvas, 146 × 57<sup>7</sup>/<sub>8</sub> in.  
(370.8 × 147 cm)

Inscribed (on base of statue): ARITMETICA

Bequest of Grace Rainey Rogers, 1943

43.85.14

**Geometry** (monochrome)Fresco, transferred to canvas, 146 × 57<sup>7</sup>/<sub>8</sub> in.  
(370.8 × 147 cm)

Inscribed (on base of statue): GEOMETRIA

Bequest of Grace Rainey Rogers, 1943

43.85.15

**Grammar** (monochrome)Fresco, transferred to canvas, 146 × 57<sup>7</sup>/<sub>8</sub> in.  
(370.8 × 147 cm)

Inscribed (on base of statue): GRAMMATICA

Bequest of Grace Rainey Rogers, 1943

43.85.16

**Workshop of Giovanni Battista Tiepolo****Prudence**This and the following three frescoes  
(43.85.22–24) in grisaille on a black ground  
are also from the Palazzo Valle-Marchesini-  
Sala, Vicenza.Fresco, transferred to canvas, oval,  
49<sup>1</sup>/<sub>8</sub> × 36<sup>1</sup>/<sub>4</sub> in. (124.8 × 92.1 cm)Inscribed (upper edge) with Greek and Latin  
characters

Bequest of Grace Rainey Rogers, 1943

43.85.21



43.85.21



43.85.22

**A Virtue, Possibly Patriotism** (grisaille)Fresco, transferred to canvas, oval,  
49<sup>3</sup>/<sub>8</sub> × 36<sup>1</sup>/<sub>4</sub> in. (125.4 × 92.1 cm)

Inscribed (upper edge) with Greek characters

Bequest of Grace Rainey Rogers, 1943

43.85.22



43.85.23



43.85.24

**Temperance** (grisaille)Fresco, transferred to canvas, oval,  
55<sup>7</sup>/<sub>8</sub> × 48 in. (141.9 × 121.9 cm)

Inscribed (upper edge) with Greek characters

Bequest of Grace Rainey Rogers, 1943

43.85.23





1988.162

**Fortitude** (grisaille)  
Fresco, transferred to canvas, oval,  
45<sup>5</sup>/<sub>8</sub> × 33<sup>1</sup>/<sub>2</sub> in. (115.9 × 85.1 cm)  
Inscribed (upper edge) with Greek and Latin  
characters  
Bequest of Grace Rainey Rogers, 1943  
43.85.24

**Canaletto (Giovanni Antonio Canal)**  
Italian, Venetian, 1697–1768

**Piazza San Marco**  
Oil on canvas, 27 × 44<sup>1</sup>/<sub>4</sub> in.  
(68.6 × 112.4 cm)  
Purchase, Mrs. Charles Wrightsman Gift,  
1988  
1988.162



59.38

**Venice: Santa Maria della Salute**  
Oil on canvas, 18<sup>3</sup>/<sub>4</sub> × 31<sup>1</sup>/<sub>4</sub> in.  
(47.6 × 79.4 cm)  
Purchase, George T. Delacorte Jr. Gift, 1959  
59.38

**Antonio Joli**  
Italian, Venetian, born about 1700, died 1777  
**London: Saint Paul's and Old London Bridge**

Oil on canvas, 42 × 47 in.  
(106.7 × 119.4 cm)  
Bequest of Alice Bradford Woolsey, 1970  
1970.212.2



1970.212.2

**Pietro Longhi (Pietro Falca)**

Italian, Venetian, 1702–1785

***The Visit***

This painting and the following three (14.32.1, 17.190.12, 36.16) are said to have belonged to a series of twenty painted for the Gambardi family of Florence.

Oil on canvas, 24 × 19½ in.

(61 × 49.5 cm)

Signed and dated (verso, now covered by relining canvas): Pietrus Longhi 1746.

Frederick C. Hewitt Fund, 1912

14.32.2



14.32.2



14.32.1

***The Letter***

Oil on canvas, 24 × 19½ in.

(61 × 49.5 cm)

Frederick C. Hewitt Fund, 1912

14.32.1

***The Temptation***

Oil on canvas, 24 × 19½ in.

(61 × 49.5 cm)

Gift of J. Pierpont Morgan, 1917

17.190.12



17.190.12



36.16

***The Meeting***

Oil on canvas, 24 × 19½ in.

(61 × 49.5 cm)

Gift of Samuel H. Kress, 1936

36.16

**Francesco Zuccarelli**

Italian, Venetian, 1702–1788

***Landscape with Peasants at a Fountain***

Oil on canvas, 31¼ × 47½ in.

(79.4 × 120.7 cm)

Gift of Bernard M. Baruch, in memory of his wife, Annie Griffen Baruch, 1959

59.189.1



59.189.1

**Francesco Guardi**

Italian, Venetian, 1712–1793

***Capriccio***

Oil on canvas, 12¾ × 10⅝ in.

(31.4 × 27 cm)

The Lesley and Emma Sheaffer Collection,  
Bequest of Emma A. Sheaffer, 1973

1974.356.28



1974.356.28



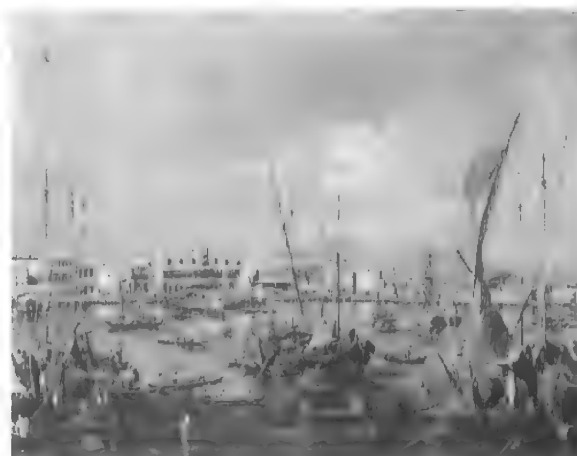
71.119



71.120



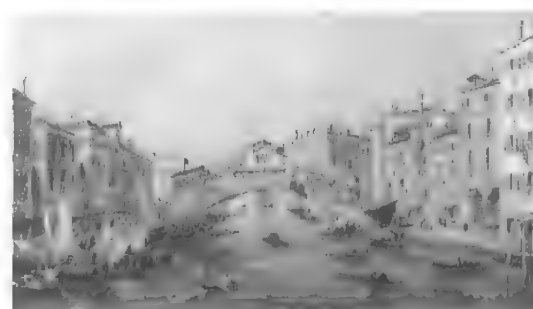
50.145.21



65.181.8



1982.60.14



1982.60.15

**Venice: The Grand Canal above the Rialto**

Oil on canvas, 21 × 33<sup>3</sup>/<sub>4</sub> in. (53.3 × 85.7 cm)  
 Signed (lower left): Fran<sup>co</sup> / De' Guardi  
 Inscribed (verso, upper left, in a later hand):  
 Vuduta del Sante di Rialto / in Venezia / del Guardi  
 (view of the Rialto [Bridge] in Venice by Guardi)  
 Purchase, 1871  
 71.119

**Venice: Piazza San Marco**

Oil on canvas, 27<sup>1</sup>/<sub>8</sub> × 33<sup>3</sup>/<sub>4</sub> in.  
 (68.9 × 85.7 cm)  
 Signed (lower right corner, on painting held  
 by man): Fran<sup>co</sup>/Guardi  
 Bequest of Mary Stillman Harkness, 1950  
 50.145.21

**Workshop of Francesco Guardi****Venice: The Dogana and Santa Maria della Salute**

Oil on wood, 7<sup>1</sup>/<sub>8</sub> × 12<sup>5</sup>/<sub>8</sub> in.  
 (18.1 × 32.1 cm)  
 The Jack and Belle Linsky Collection, 1982  
 1982.60.14

**Venice: Santa Maria della Salute**

Pendant to 71.119  
 Oil on canvas, 21 × 33<sup>3</sup>/<sub>4</sub> in. (53.3 × 85.7 cm)  
 Inscribed (verso, upper left, in a later hand):  
 dalla / Veduta Salute in Venezia / del F.<sup>co</sup> Guardi  
 (view of the Salute in Venice by Francesco Guardi)  
 Purchase, 1871  
 71.120

**Venice from the Bacino di San Marco**

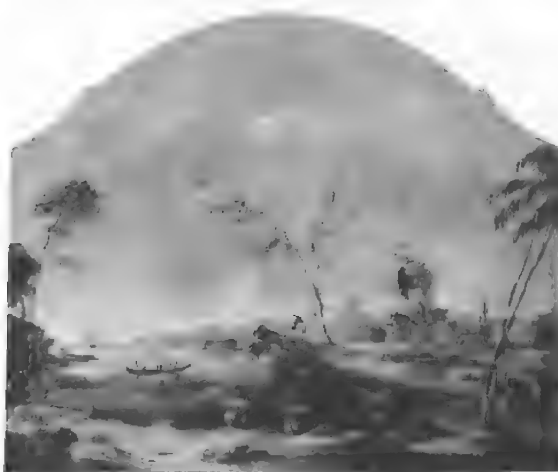
Oil on canvas, 48 × 60 in.  
 (121.9 × 152.4 cm)  
 Bequest of Adele L. Lehman, in memory of  
 Arthur Lehman, 1965  
 65.181.8

**Venice: The Rialto**

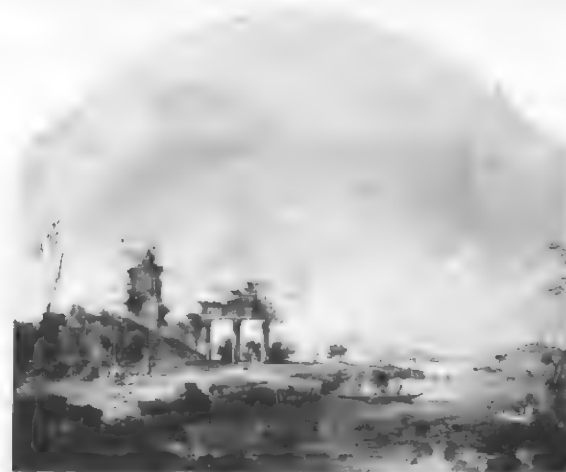
Pendant to 1982.60.14  
 Oil on wood, 7<sup>1</sup>/<sub>8</sub> × 12<sup>5</sup>/<sub>8</sub> in.  
 (18.1 × 32.1 cm)  
 The Jack and Belle Linsky Collection, 1982  
 1982.60.15



41.80



53.225.3



53.225.4

### Francesco Guardi

Italian, Venetian, 1712–1793

#### *Fantastic Landscape*

This painting and the following two (53.225.3, 4) are from the same series. Oil on canvas, irregular,  $61\frac{1}{4} \times 107\frac{1}{2}$  in. (155.6  $\times$  273.1 cm)  
Rogers Fund, 1941  
41.80

#### *Fantastic Landscape*

Oil on canvas, irregular,  $61\frac{1}{4} \times 74\frac{1}{2}$  in. (155.6  $\times$  189.2 cm)  
Gift of Julia A. Berwind, 1953  
53.225.3

#### *Fantastic Landscape*

Oil on canvas, irregular,  $61\frac{1}{4} \times 74\frac{1}{2}$  in. (155.6  $\times$  189.2 cm)  
Gift of Julia A. Berwind, 1953  
53.225.4

### Follower of Francesco Guardi

#### *Capriccio with a Circular Tower, Two Houses, and a Bridge*

This painting and the following two (1975.1.93, 94) were part of a series of four. Oil on paper, laid down on Masonite,  $2\frac{1}{8} \times 3\frac{1}{2}$  in. (5.4  $\times$  8.9 cm)  
Robert Lehman Collection, 1975  
1975.1.92  
ROBERT LEHMAN COLLECTION

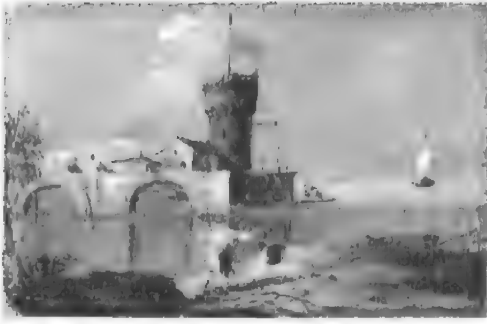
#### *Capriccio with a Square Tower and Two Houses*

Oil on paper, laid down on Masonite,  $2\frac{1}{4} \times 3\frac{3}{8}$  in. (5.7  $\times$  8.6 cm)  
Robert Lehman Collection, 1975  
1975.1.93  
ROBERT LEHMAN COLLECTION

#### *Capriccio with an Island, a Tower, and Houses*

Oil on paper, laid down on Masonite,  $2\frac{1}{8} \times 3\frac{1}{2}$  in. (5.4  $\times$  8.9 cm)  
Robert Lehman Collection, 1975  
1975.1.94  
ROBERT LEHMAN COLLECTION

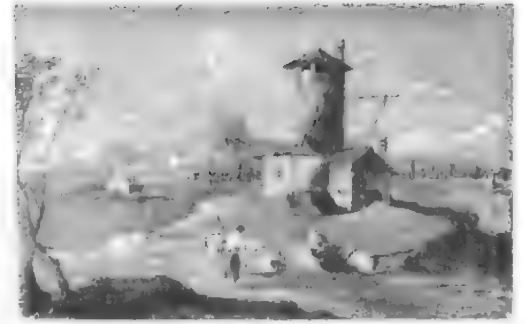




1975.1.92



1975.1.93



1975.1.94



39.142



1991.306

### Bernardo Bellotto

Italian, Venetian, 1721–1780

#### *Vaprio d'Adda*

The pendant (location unknown) shows the same subject from the north. Both were painted for Count Antonio Simonetta in 1744, according to Bellotto's inscriptions on the drawings (Hessisches Landesmuseum, Darmstadt) he made after the two paintings. Oil on canvas, 25<sup>1</sup>/<sub>4</sub> × 39<sup>1</sup>/<sub>4</sub> in.

(64.1 × 99.7 cm)

Purchase, Joseph Pulitzer Bequest, 1939

39.142

### *Pirna: The Obertor from the South*

Between 1753 and 1756 Bellotto painted Pirna from the south for Elector Frederick Augustus II of Saxony (Staatliche Kunstsammlungen, Dresden) and for his prime minister, Count Heinrich Brühl (Pushkin Museum, Moscow, on deposit in the museum at Alupka, Ukraine). This is a reduced replica with differing staffage.

Oil on canvas, 18<sup>1</sup>/<sub>4</sub> × 30<sup>3</sup>/<sub>4</sub> in.

(46.4 × 78.1 cm)

Wrightsmen Fund, 1991

1991.306

### Francesco Casanova

Italian, Venetian, 1727–1802

#### *Cavalier and Shepherd*

Oil on canvas, 25<sup>5</sup>/<sub>8</sub> × 32 in.

(65.1 × 81.3 cm)

Gift of J. Pierpont Morgan, 1906

07.225.253

### Giovanni Domenico Tiepolo

Italian, Venetian, 1727–1804

#### *A Dance in the Country*

Oil on canvas, 29<sup>3</sup>/<sub>4</sub> × 47<sup>1</sup>/<sub>4</sub> in.

(75.6 × 120 cm)

Gift of Mr. and Mrs. Charles Wrightsmen,

1980

1980.67



07.225.253



1980.67



43.85.19



43.85.20



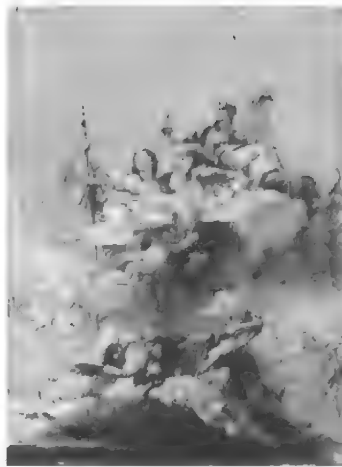
43.85.17



43.85.18



71.28



07.225.297



13.2

**Giovanni Domenico Tiepolo**

Italian, Venetian, 1727–1804

***Europe***

This and the following three overdoors in monochrome (43.85.20, 17, 18) may also be from the Palazzo Valle-Marchesini-Sala, Vicenza (for which see Giovanni Battista Tiepolo and Workshop, 43.85.12), although no trace remains of their original location.

Fresco, transferred to canvas,

32<sup>1</sup>/<sub>4</sub> × 42<sup>3</sup>/<sub>4</sub> in. (81.9 × 108.6 cm)

Bequest of Grace Rainey Rogers, 1943

43.85.19

***America* (monochrome)**

Fresco, transferred to canvas,

32<sup>1</sup>/<sub>4</sub> × 42<sup>3</sup>/<sub>4</sub> in. (81.9 × 108.6 cm)

Bequest of Grace Rainey Rogers, 1943

43.85.20

***Asia* (monochrome)**Fresco, transferred to canvas, 32<sup>1</sup>/<sub>4</sub> × 41<sup>3</sup>/<sub>4</sub> in.

(81.9 × 106 cm)

Bequest of Grace Rainey Rogers, 1943

43.85.17

***Africa* (monochrome)**

Fresco, transferred to canvas,

32<sup>1</sup>/<sub>4</sub> × 42<sup>3</sup>/<sub>4</sub> in. (81.9 × 108.6 cm)

Bequest of Grace Rainey Rogers, 1943

43.85.18

***The Sacrifice of Isaac***Oil on canvas, 15<sup>3</sup>/<sub>8</sub> × 21 in.

(39.1 × 53.3 cm)

Purchase, 1871

71.28

***Virtue and Nobility***Oil on canvas, 21 × 15<sup>3</sup>/<sub>4</sub> in. (53.3 × 40 cm)

Gift of J. Pierpont Morgan, 1906

07.225.297

***The Glorification of the Giustiniani Family***

This sketch won Domenico Tiepolo the commission for the ceiling of the Salone del Maggior Consiglio in the ducal palace, Genoa (destroyed in the 19th century). A contest was proclaimed in 1782; the sketch was submitted in 1783 and was chosen in 1784; the artist painted the ceiling in 1785.

Oil on canvas, 46 × 32<sup>1</sup>/<sub>2</sub> in.

(116.8 × 82.6 cm)

Inscribed: (on log) MZ; (on bale)

MA; (on box) 1/8; (on banner suspended from

trumpet) VIRTUS (virtue); (on scroll) CIVITAS

CHY (city of Chios) / V.I. (VINCENZO

GIUSTINIANI) / 1562

John Stewart Kennedy Fund, 1913

13.2

**North Italian Painter**

first quarter 14th century

***Two Angels***

The angels are from a fresco formerly in the Capella Bonacolsi, Torre della Gabbia, Mantua, the major part of which is a Marriage of Saint Catherine (fragments divided between two private collections).

Fresco; (a)  $23\frac{3}{8} \times 31\frac{1}{2}$  in. (59.4 × 80 cm);

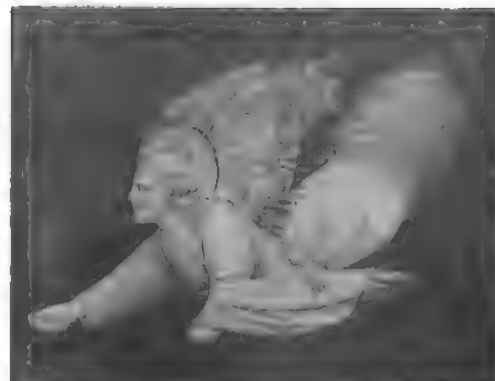
(b)  $23\frac{1}{2} \times 31\frac{1}{2}$  in. (59.7 × 80 cm)

Bequest of Edward Fowles, 1971

1971.115.1ab



1971.115.1a



1975.115b

**Michelino da Besozzo (Michelino de Mulinari)**

Italian, Lombard, active 1388–1450

***The Marriage of the Virgin***

Tempera and gold on wood,  $25\frac{5}{8} \times 18\frac{3}{4}$  in. (65.1 × 47.6 cm)

Maitland F. Griggs Collection, Bequest of Maitland F. Griggs, 1943

43.98.7



43.98.7





37.163.2

37.163.1

37.163.3

### Donato de' Bardi

Italian, Lombard, active by 1426, died 1450/51

#### *Madonna and Child with Saints Philip and Agnes* (triptych)

The frames, though detached, are original. Tempera on wood, gold ground; central panel, overall  $23\frac{1}{2} \times 13\frac{1}{8}$  in. (59.7 × 33.3 cm); central panel, painted surface  $23\frac{1}{8} \times 12\frac{3}{4}$  in. (58.7 × 32.4 cm); each wing, overall  $23\frac{5}{8} \times 6$  in. (60 × 15.2 cm); each wing, painted surface  $23\frac{1}{4} \times 5\frac{1}{2}$  in. (59.1 × 14 cm)

Signed (bottom, central panel): op[v]s

DONATI

Gift of Samuel H. Kress Foundation, 1937

37.163.1–3

### Italian (Lombard) Painter

third quarter 15th century

#### *Madonna and Child with Saint Catherine of Siena and a Carthusian Donor*

Tempera on wood, gold ground; overall  $22\frac{5}{8} \times 13\frac{1}{8}$  in.

(57.5 × 33.3 cm); painted surface

$21\frac{7}{8} \times 12\frac{1}{4}$  in. (55.6 × 31.1 cm)

Robert Lehman Collection, 1975

1975.1.98

ROBERT LEHMAN COLLECTION



1975.1.98



30.95.293

### Vincenzo Foppa

Italian, Lombard, active by 1456, died 1515/16

#### *Madonna and Child*

Tempera, oil, and gold on wood,  $17\frac{1}{4} \times 12\frac{5}{8}$  in. (43.8 × 32.1 cm)

Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915

30.95.293

### Attributed to Giovanni Ambrogio de Predis

Italian, Milanese, active by 1472, died after 1508

#### *Girl with Cherries*

Oil on wood,  $19\frac{1}{4} \times 14\frac{3}{4}$  in.

(48.9 × 37.5 cm)

Marquand Collection, Gift of Henry G.

Marquand, 1890

91.26.5



91.26.5



30.95.289

### Boccaccio Boccaccino

Italian, Cremonese, born before 1466, died 1524/25

#### *Madonna and Child*

Oil on wood; overall  $20\frac{3}{8} \times 14\frac{5}{8}$  in.

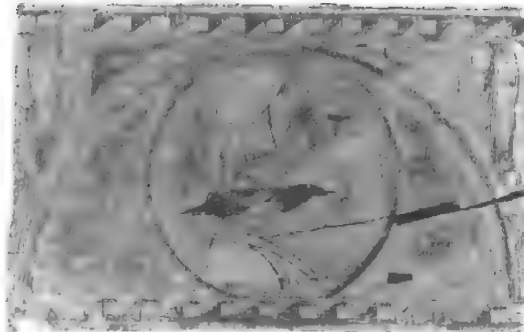
(51.8 × 37.1 cm); painted surface  $20 \times 14$  in. (50.8 × 35.6 cm)

Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915

30.95.289



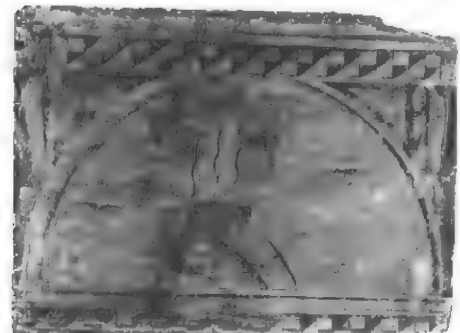
23.188.1



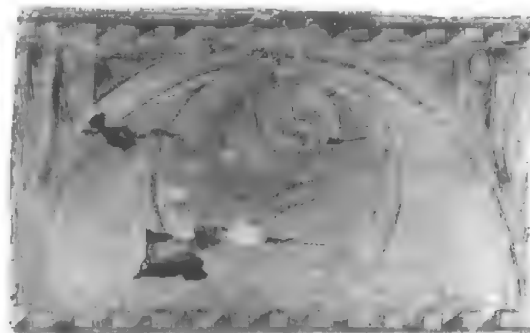
23.188.2



23.188.3



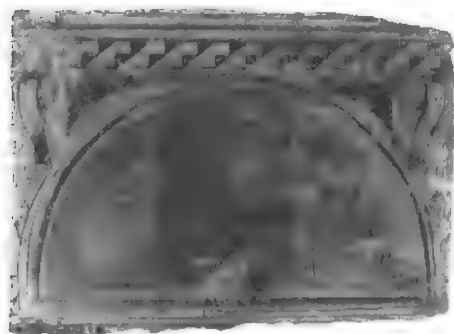
23.188.4



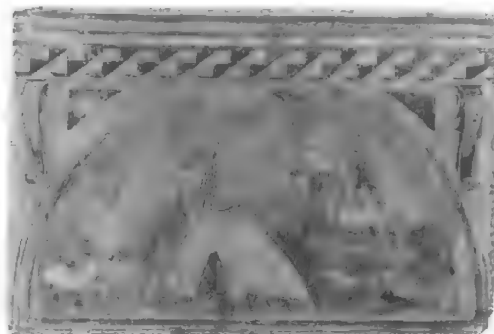
23.188.5



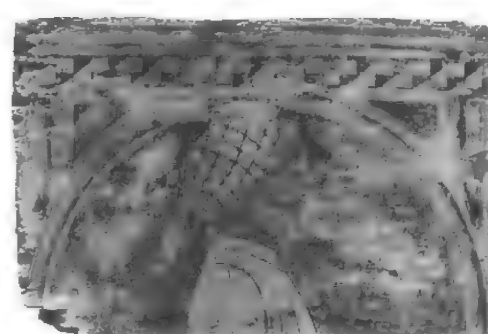
23.188.6



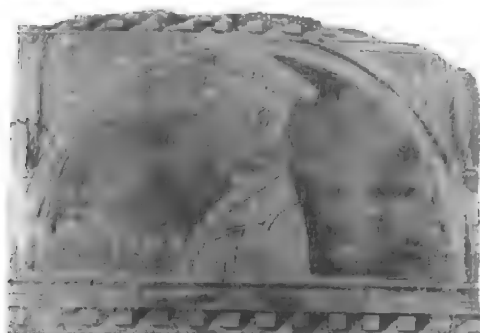
23.188.7



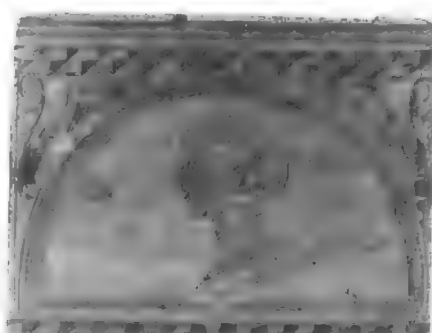
23.188.8



23.188.9



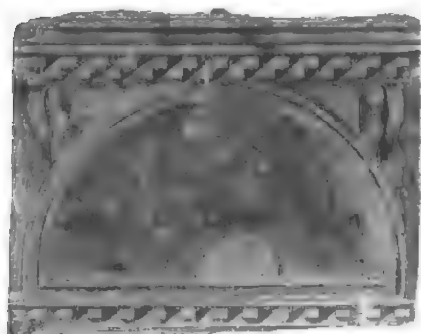
23.188.10



23.188.11



23.188.12



23.188.13



23.188.14

### North Italian Painter

late 15th century

*Fourteen Heads* (panels from a frieze)

Tempera on wood; height 13-17 1/4 in.

(33-45.1 cm); width 20 1/2 in. (52.1 cm)

Gift of Dr. Ernest G. Stillman, 1923

23.188.1-14

ESDA



27.39.2



27.39.3



27.39.4



27.39.5

**Workshop of Bergognone**

Italian, Milanese, active 1481–1522

*The Twelve Apostles: Saints Bartholomew, Andrew, Matthew, James the Greater, Thaddeus, Philip, James the Lesser, Simon, Peter, Paul, Thomas, and John*Oil and gold on wood, each  
12<sup>1</sup>/<sub>4</sub> × 6 in. (31.1 × 15.2 cm)Inscribed (base of each panel) with  
the apostle's name

Fletcher Fund, 1926

27.39.2–13

**Bergognone (Ambrogio di Stefano da Fossano)**

Italian, Milanese, active 1481–1522

*The Assumption of the Virgin*

Oil and gold on wood,

95<sup>3</sup>/<sub>8</sub> × 42<sup>1</sup>/<sub>2</sub> in. (242.3 × 108 cm)[the stars on the Virgin's robe are  
not original]Inscribed: (verso, in a later hand)  
Ambrogio Borgognone fe.; (on  
Christ's halo) IESVS CHRISTV[S]; (on  
Virgin's halo) [BE?]NIGNA; (on hem  
of Virgin's cloak) NOMEN DOM[I]NI  
. . . MARIA . . . DOM . . . ; (on halo  
of each apostle) with the apostle's  
name

Fletcher Fund, 1926

27.39.1



27.39.6



27.39.7



27.39.8



27.39.9



27.39.10



27.39.11



27.39.12



27.39.13

**Bramantino (Bartolomeo Suardi)**

Italian, Milanese, active by 1490, died 1530

***Madonna and Child***Tempera on wood; overall  $13\frac{1}{2} \times 11\frac{1}{4}$  in.

(34.3 × 28.6 cm); painted surface

 $13\frac{1}{2} \times 10\frac{7}{8}$  in. (34.3 × 27.6 cm)

Inscribed (neckline of Madonna's dress): AVE

REGINA CELLA

John Stewart Kennedy Fund, 1912

12.178.2



27.39.1



12.178.2

**Andrea Solario**

Italian, Milanese, active by 1495, died 1524

***Salome with the Head of Saint John the Baptist***Oil on wood,  $22\frac{1}{2} \times 18\frac{1}{2}$  in. (57.2 × 47 cm)

Signed (lower right): ·ANDREAS·DE· /

·SOLARIO· / ·F·

The Friedsam Collection, Bequest of Michael

Friedsam, 1931

32.100.81

***Christ Blessing***Oil on wood,  $80\frac{1}{4} \times 51\frac{1}{2}$  in. (203.8 × 130.8 cm)

From the Collection of James Stillman, Gift

of Dr. Ernest G. Stillman, 1922

22.16.12



32.100.81

**Bernardino da Genoa**

Italian, Genoese, active in 1515

***Madonna and Child with Angels***Oil on wood,  $29\frac{3}{8} \times 22\frac{3}{8}$  in. (74.6 × 57.5 cm)

Signed and dated (on goldfinch's scroll):

BERNAR / DINVS / IANVE / 1515.

Gift of George Blumenthal, 1941

41.100.13

**Giovanni Agostino da Lodi**

Italian, Milanese, active first quarter 16th century

***Portrait of a Man***

Oil on canvas, transferred from wood,

 $25\frac{1}{2} \times 22\frac{3}{8}$  in. (64.8 × 56.8 cm)

Gift of Harry Payne Bingham Jr., 1958

58.182

**Italian (Lombard) Painter**

first quarter 16th century

***Twelve Heads***

The panels, which formed part of a frieze, are from the palace of San Martino Gusnago (now Palazzo Pastore), near Ceresara, between Brescia and Mantua. Twenty-seven others are recorded, of which fifteen can be traced (six in the Victoria and Albert Museum, London; two in the Cornell Fine Arts Center Museum, Rollins College, Winter Park, Florida; and seven divided between two private collections).

Tempera on wood, square, sides 18–18 $\frac{1}{4}$  in.

(45.7–46.4 cm)

Rogers Fund, 1905

05.2.1–12



41.100.13



22.16.12



58.182

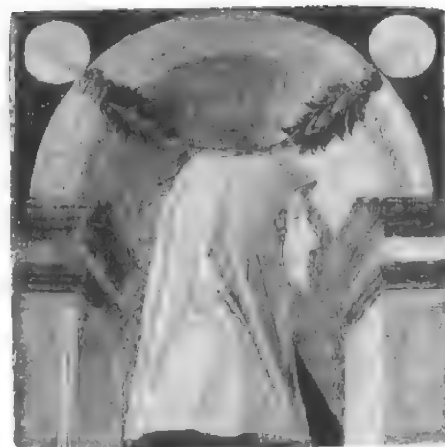




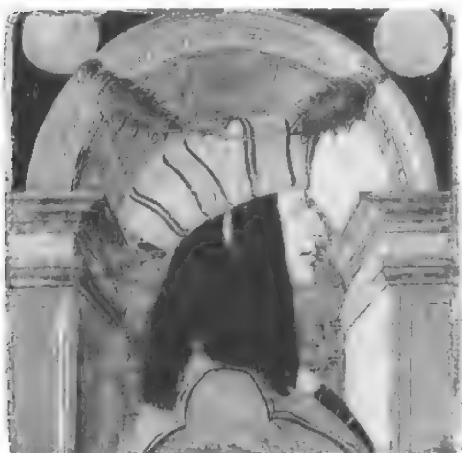
05.2.1



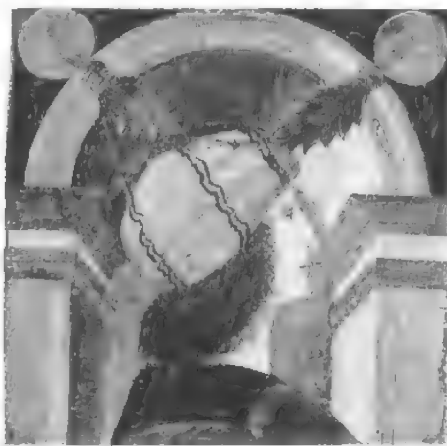
05.2.2



05.2.3



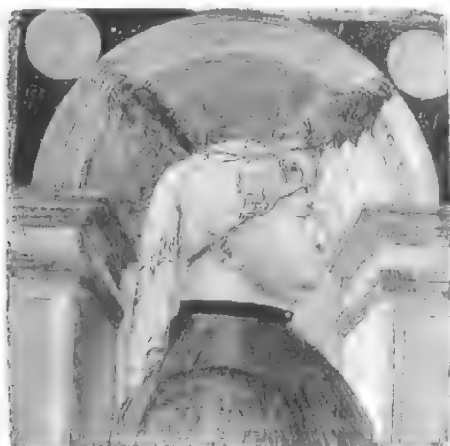
05.2.4



05.2.5



05.2.6



05.2.7



05.2.8



05.2.9



05.2.10



05.2.11



05.2.12

**Bernardino dei Conti**

Italian, Milanese, 1496–1522

***Madonna and Child***

Oil on wood; overall, with additions,  
15<sup>7</sup>/<sub>8</sub> × 12 in. (40.3 × 30.5 cm); painted  
surface 15<sup>5</sup>/<sub>8</sub> × 11<sup>5</sup>/<sub>8</sub> in. (39.7 × 29.5 cm)

The Jack and Belle Linsky Collection, 1982  
1982.60.7



1982.60.7



15.56

**Defendente Ferrari**

Italian, Piedmontese, active 1510–1531

***Saints John the Evangelist and Lawrence***

Oil on wood, 48<sup>1</sup>/<sub>2</sub> × 19<sup>1</sup>/<sub>2</sub> in.  
(123.2 × 49.5 cm)

Inscribed (on book held by Saint John): INPR  
/ 1[N]CIPIO / ERAT / VER / BVM / ETVE / RBVM  
/ ERAT (In the beginning was the Word, and  
the Word was [with God] [John 1:1].)

Rogers Fund, 1915

15.56

**Giampietrino (Gian Pietro Rizzi, or  
Giovanni Pedrini)**

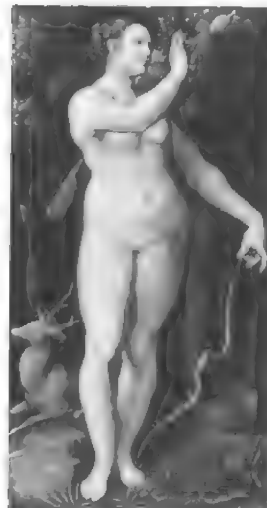
Italian, Milanese, active first half 16th century

***Diana the Huntress***

Oil on wood, 44<sup>7</sup>/<sub>8</sub> × 23<sup>1</sup>/<sub>4</sub> in.  
(114 × 59.1 cm)

Purchase, Mr. and Mrs. Frank E. Richardson  
Gift, 1989

1989.21



1989.21



12.14

**Giovanni Girolamo Savoldo**

Italian, Brescian, active by 1508, died soon  
after 1548

***Saint Matthew and the Angel***

Oil on canvas, 36<sup>3</sup>/<sub>4</sub> × 49 in.  
(93.4 × 124.5 cm)

Marquand Fund, 1912

12.14

**Girolamo Romanino**

Italian, Brescian, 1484/87–1560

***The Flagellation; The Madonna of Mercy***

The paintings are the recto and verso of a  
processional banner made for a Franciscan  
penitential confraternity, possibly that of the  
church of San Francesco, Brescia. The  
Madonna is flanked by Saints Francis and  
Anthony.

Distemper and oil(?) on canvas,  
70<sup>7</sup>/<sub>8</sub> × 47<sup>1</sup>/<sub>2</sub> in. (180 × 120.7 cm)

Purchase, Anonymous Bequest, by exchange,  
1989

1989.86



1989.86 (recto)



1989.86 (verso)



11.53



28.79

### Moretto da Brescia (Alessandro Bonvicino)

Italian, Brescian, born about 1498, died 1554

#### *Christ in the Wilderness*

Oil on canvas, 18 × 21<sup>3</sup>/<sub>4</sub> in.

(45.7 × 55.2 cm)

Rogers Fund, 1911

11.53

#### *Portrait of a Man*

Oil on canvas, 34<sup>1</sup>/<sub>4</sub> × 32 in. (87 × 81.3 cm)

Rogers Fund, 1928

28.79

#### *The Entombment*

Oil on canvas, 94<sup>1</sup>/<sub>2</sub> × 74<sup>1</sup>/<sub>2</sub> in.

(240 × 189.2 cm)

Dated and inscribed: (bottom left)

AN[N]O·DOM[INI] / MDLIV MENS[IS]

OCT[OBRIS] (In the year of our Lord 1554 in the month of October); (bottom center)

FACTVS EST / OBEDIENS / VSQVE AD MORTEM

(He . . . became obedient unto death . . .

[Philippians 2:8].)

John Stewart Kennedy Fund, 1912

12.61



12.61

### Italian (Lombard) Painter

about 1540

#### *Portrait of a Man in a Fur-Trimmed Coat*

Oil on canvas, 38<sup>3</sup>/<sub>8</sub> × 29<sup>1</sup>/<sub>2</sub> in.

(97.5 × 74.9 cm)

Marquand Collection, Gift of Henry G.

Marquand, 1890

91.26.2

### North Italian Painter

second quarter 16th century

#### *Portrait of a Man*

Oil on wood, 28<sup>1</sup>/<sub>4</sub> × 20<sup>3</sup>/<sub>8</sub> in.

(71.8 × 51.8 cm)

Rogers Fund, 1906

06.1324

**Bernardino Campi**

Italian, Cremonese, 1522–1591

**Portrait of a Woman**Oil on canvas,  $55\frac{5}{8} \times 38\frac{1}{4}$  in.(141.3  $\times$  97.2 cm)

Anonymous Gift, 1963

63.43.1



91.26.2



06.1324

**Giovanni Battista Moroni**

Italian, Lombard, born no later than 1524, died 1578

**Bartolommeo Bonghi** (died 1584)Oil on canvas,  $40 \times 32\frac{1}{4}$  in.(101.6  $\times$  81.9 cm)

Inscribed (on book): PLAV I. sup.i. / i. ff. si  
q[ui]s Ius / dic[en]ti. non obtempe[raverit].  
[referring to Camillo Plauzio's commentary of  
1553 on Justinian's Pandects, which Plauzio  
dedicated to Bonghi, and from which the  
quote is drawn]

Formerly dated and inscribed (left, under the  
window, in a later hand): BARTHOLOMEVS  
BONGVS. I[VRIS]. V[TRIVSQVE]. D[OCTOR]. /  
CAN[ONIC]VS ET PRIMICER[I]VS CATH[EDRA]LIS  
BERG[AMEN]SIS / PROTHONOT[ARI]VS  
AP[OSTOL]ICVS. COMES ET AEQV[ES] / ANNO.  
D[OMI]NI. MDLXXXIV. (Bartolomeo Bonghi,  
doctor of either law [canon and civil], canon  
and dean of the cathedral of Bergamo,  
apostolic protonotary, count and knight, in  
the year of our Lord 1584) [this and the arms  
of the Bonghi family, also a later addition,  
have been removed]

Purchase, Joseph Pulitzer Bequest, 1913

13.177



63.43.1



13.177

**Portrait of a Man**Oil on canvas,  $48 \times 40\frac{1}{2}$  in.(121.9  $\times$  102.9 cm)

Inscribed: (right) TREV. VND/FRVMB. (faithful  
and devout); (upper left) [illegible]

Theodore M. Davis Collection, Bequest of  
Theodore M. Davis, 1915

30.95.238

**Abess Lucrezia Agliardi Vertova**

(1490?–?1557)

Oil on canvas,  $36 \times 27$  in. (91.4  $\times$  68.6 cm)

Inscribed (on cartouche): LVCRETIA  
NOBILISS[IMI]. ALEXIS ALARDI / BERGOMENSIS  
FILLIA HONORATISS[IMI]. / FRANCISCI CATANEI  
VERTVATIS / VXOR DIVAE ANNAE ALBINENSE /  
TEMPLVM IPSA STATVENDV CVRAVIT. /  
M.D.LVII. (Lucretia, daughter of the most  
noble Alessio Agliardi of Bergamo, wife of the  
most honorable Francesco Cataneo Vertova,  
herself founded the church of Saint Anne at  
Albino. 1557)

Theodore M. Davis Collection, Bequest of  
Theodore M. Davis, 1915

30.95.255



30.95.238



30.95.255





32.100.101



32.100.88

### North Italian Painters

late 16th century

#### *Portrait of a Man*

Oil on copper, diameter 4<sup>7</sup>/<sub>8</sub> in. (12.4 cm)  
The Friedsam Collection, Bequest of Michael Friedsam, 1931  
32.100.101

dated 1597

#### *Portrait of a Man*

Oil on wood, 7<sup>1</sup>/<sub>4</sub> × 6<sup>1</sup>/<sub>4</sub> in.  
(18.4 × 15.9 cm)  
Dated and inscribed: (upper left) ANNO  
ÆTATIS / XXVII; (upper right) ANNO·MDIIC /  
DIE VII MEN·IVNII  
The Friedsam Collection, Bequest of Michael Friedsam, 1931  
32.100.88



88.3.68



1979.209

### Italian (Cremonese) Painter

fourth quarter 16th century

#### *The Adoration of the Shepherds*

Gouache on parchment, 8<sup>5</sup>/<sub>8</sub> × 6<sup>7</sup>/<sub>8</sub> in.  
(21.9 × 17.5 cm)  
Inscribed (on angel's scroll): GLORIA IN  
EXCELSIS DEO ET IN TERRA PAX. H[ . . . ]  
(Glory to God in the highest, and on earth  
peace . . . [Luke 2:14].)  
Gift of Coudert Brothers, 1888  
88.3.68

### Giulio Cesare Procaccini

Italian, Milanese, 1574–1625

#### *Madonna and Child with Saints Francis and Dominic and Angels*

Oil on canvas, 101<sup>1</sup>/<sub>8</sub> × 56<sup>3</sup>/<sub>8</sub> in.  
(256.9 × 143.2 cm)  
Purchase, Enid A. Haupt Gift, 1979  
1979.209

### Bernardo Strozzi

Italian, Genoese, 1581–1644

#### *Tobias Curing His Father's Blindness*

Oil on canvas, 57<sup>1</sup>/<sub>2</sub> × 88 in.  
(146.1 × 223.5 cm)  
Purchase, Mary Wetmore Shively Bequest, in  
memory of her husband, Henry L. Shively,  
M.D., 1957  
57.23

#### *David with the Head of Goliath*

Oil on canvas, 46 × 38<sup>3</sup>/<sub>4</sub> in.  
(116.8 × 98.4 cm)  
Fletcher Fund, 1927  
27.93



57.23



27.93

**Francesco Cairo**

Italian, Lombard, 1607–1665

***Herodias***

Evidently a fragment, the picture probably included a head of Saint John the Baptist.

Oil on canvas,  $29\frac{5}{8} \times 24\frac{5}{8}$  in.

(75.2  $\times$  62.5 cm)

Gift of Paul Ganz, in memory of Rudolf Wittkower, 1973

1973.165



1973.165



1970.261

**Domenico Guidobono**

Italian, Genoese, 1668–1746

***An Allegory***

Oil on canvas,  $56\frac{3}{4} \times 92\frac{1}{4}$  in.

(144.1  $\times$  234.3 cm)

Purchase, R. A. Farnsworth Gift, Gwynne Andrews, Charles B. Curtis, Rogers, Marquand, The Alfred N. Punnett Endowment, and Victor Wilbour Memorial Funds, 1970

1970.261

**North Italian(?) Painter**

17th century or later

***King David; Musical Performers***

These nine panels are the inside and outside of a clavicytherium case.

Oil on wood; open  $51 \times 52\frac{1}{2}$  in.

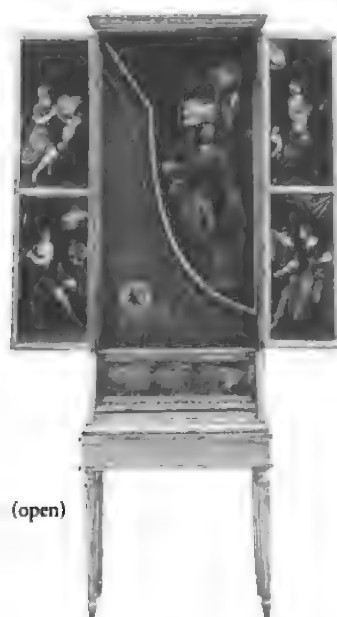
(129.5  $\times$  133.4 cm); closed  $46\frac{3}{4} \times 25\frac{1}{4}$  in.

(118.7  $\times$  64.1 cm)

The Crosby Brown Collection of Musical Instruments, 1889

89.4.1224

MUSICAL INSTRUMENTS



89.4.1224 (open)



89.4.1224 (closed)

**Italian Painter**

17th century or later

***Tobit and the Angel***

This panel is the inside of a harpsichord lid.

Oil on wood,  $31 \times 69$  in. (78.7  $\times$  175.3 cm)

The Crosby Brown Collection of Musical Instruments, 1889

89.4.1222

MUSICAL INSTRUMENTS



89.4.1222



89.4.1222



1984.191



1982.60.13

### Alessandro Magnasco

Italian, Genoese, 1677–1749

#### *The Tame Magpie*

Oil on canvas, 25 × 29½ in.

(63.5 × 74.9 cm)

Purchase, Katherine D. W. Glover Gift, 1984  
1984.191

### Follower of Alessandro Magnasco

Italian, Milanese, first half 18th century

#### *Nuns at Work*

Oil on canvas, 20⅛ × 28⅜ in.

(51.1 × 72.1 cm)

The Jack and Belle Linsky Collection, 1982  
1982.60.13



07.225.295



30.15

### Carlo Innocenzo Carloni

Italian, Lombard, 1686–1775

#### *The Glorification of Saint Anthony Abbot*

The painting is a sketch for the vault of the chapel of Saint Anthony in the cathedral at Monza.

Oil on canvas, 18¼ × 17 in.

(46.4 × 43.2 cm)

Gift of J. Pierpont Morgan, 1906  
07.225.295

### Giacomo Ceruti

Italian, Lombard, 1698–1767

#### *A Woman with a Dog*

Oil on canvas, 38 × 28½ in.

(96.5 × 72.4 cm)

Maria DeWitt Jesup Fund, 1930  
30.15

### Giuseppe Bottani

Italian, Cremonese, 1717–1785

#### *The Departure of Saints Paula and Eustochium for the Holy Land*

This is the modello for an altarpiece painted in Rome in 1745 for the church of SS. Cosma e Damiano, Milan. The Metropolitan Museum owns a drawing for the same altarpiece.

Oil on canvas, 38¾ × 22½ in.

(98.4 × 57.2 cm)

Gift of Mr. and Mrs. Edward A. Friedman,  
in loving memory of Milton Friedman, 1991  
1991.445



1991.445



26.260.9

### Laurent Pécheux

French, 1729–1821

#### *Maria Luisa of Parma (1751–1819), Later Queen of Spain*

Oil on canvas, 90⅞ × 64¾ in.

(230.8 × 164.5 cm)

Bequest of Annie C. Kane, 1926  
26.260.9

### Master of the Life of Saint John the Baptist

Italian, Romagnole, active first third 14th century

#### *The Execution of Saint John the Baptist and the Presentation of the Baptist's Head to Herod*

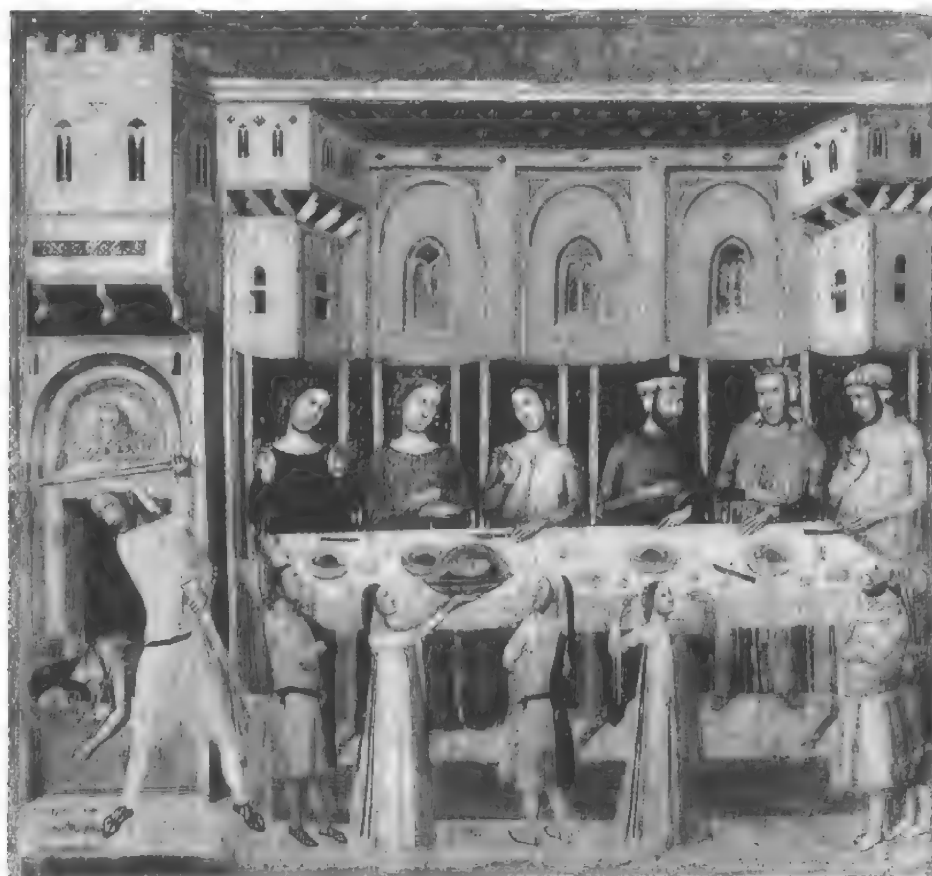
This is one of a series of eight scenes that may have flanked a Madonna and Child (National Gallery of Art, Washington, D.C.). The others are the Annunciation to Zacharias (private collection), Birth of Saint John and Baptism of Christ (both National Gallery of Art, Washington, D.C.), Saint John in Prison (private collection), Saint John in the Wilderness (Pinacoteca Vaticana), Saint John and the Pharisees (Seattle Art Museum), and Saint John in Limbo (private collection).

Tempera on wood, gold ground,  
17<sup>3</sup>/<sub>8</sub> × 19<sup>5</sup>/<sub>8</sub> in. (44.1 × 49.8 cm)

Robert Lehman Collection, 1975

1975.1.103

ROBERT LEHMAN COLLECTION



1975.1.103

### Master of Forlì

Italian, Romagnole, active first half 14th century

#### *The Flagellation*

This panel, the Stripping of Christ (location unknown), the Deposition (Thyssen-Bornemisza Foundation), and the following picture (1975.1.80) formed the shutters of a portable shrine.

Tempera on wood, gold ground; overall  
7<sup>3</sup>/<sub>4</sub> × 5<sup>1</sup>/<sub>4</sub> in. (19.7 × 13.3 cm); painted  
surface, excluding painted borders,  
7<sup>3</sup>/<sub>8</sub> × 4<sup>3</sup>/<sub>8</sub> in. (18.7 × 11.7 cm)

Robert Lehman Collection, 1975

1975.1.79

ROBERT LEHMAN COLLECTION



1975.1.79

#### *The Entombment*

Tempera on wood, gold ground; overall  
8 × 5<sup>1</sup>/<sub>8</sub> in. (20.3 × 13 cm); painted surface,  
excluding painted borders, 7<sup>3</sup>/<sub>8</sub> × 4<sup>7</sup>/<sub>8</sub> in.  
(18.7 × 12.4 cm)

Robert Lehman Collection, 1975

1975.1.80

ROBERT LEHMAN COLLECTION



1975.1.80

### Pietro da Rimini

Italian, Riminese, active 1324-1333

#### *The Crucified Christ*

This panel is a fragment of a crucifix. The top and arms may have been terminated by half-length figures of Christ Blessing, the Virgin, and Saint John the Evangelist (all Walters Art Gallery, Baltimore).

Tempera and gold on wood,  
40<sup>7</sup>/<sub>8</sub> × 18 in. (103.8 × 45.7 cm)  
Gift of Mrs. W. Murray Crane, 1939  
39.42

### Attributed to Giovanni Baronzio

Italian, Riminese, active by 1345, died about 1362

#### *Scenes from the Life of Christ* (possibly the right wing of a diptych)

The scenes are: the Coronation of the Virgin, Four Saints, the Deposition, the Pietà, Christ in Limbo, the Ascension, Pentecost, and the Last Judgment.

Tempera on canvas, transferred from wood,  
gold ground, 26<sup>1</sup>/<sub>4</sub> × 15 in. (66.7 × 38.1 cm)  
Rogers Fund, 1909  
09.103

### Italian (Romagnole) Painter

mid-15th century

#### *Crucifix*

The crucifix is double sided. On one side the crucified Christ is shown as a living figure, with eyes open and blood spurting from his wounds; on the other he is dead, with eyes closed.

Tempera on wood, gold ground; overall,  
excluding peg at base, 15<sup>1</sup>/<sub>8</sub> × 13<sup>7</sup>/<sub>8</sub> in.  
(39.7 × 35.2 cm)

Robert Lehman Collection, 1975

1975.1.25

ROBERT LEHMAN COLLECTION



39.42



09.103



1975.1.25 (recto)



1975.1.25 (verso)



65.181.5



14.40.649

### Master of the Madonna of Pietro de' Lardi

Italian, Ferrarese, about 1420–30

#### *Madonna and Child with the Donor, Pietro de' Lardi, Presented by Saint Nicholas*

Tempera and gold on wood; overall  $45\frac{7}{8} \times 43\frac{1}{8}$  in. (116.5 × 110.8 cm); painted surface  $44\frac{1}{8} \times 41\frac{3}{4}$  in. (112.1 × 106 cm)  
 Inscribed (lower left): ALma dei genitrix mundus cui flectitur omnis / Hanc tibi deuoto construxit corde figuram / PETrus de lardis presentat quem tibi s̄a[n]ctus / ATque suus pastor Nicolaus, tempore et illo / URbis ferrarie sum[m]o cum laudis honore / PRESul erat dominus Petrus noster reuerē[n]dus / BOyarde stirpis natus de sanguine claro  
 (Beloved Mother of God, to whom the whole world bows, with devout heart Pietro de' Lardi, whom his pastor Saint Nicholas presents to you, had this picture painted for you at the time when the protector of the city of Ferrara was our reverend master Pietro Boiardi, born of noble blood and honored with high praise)  
 Arms (lower left) unidentified; (lower right) of the Lardi family of Ferrara  
 Bequest of Adele L. Lehman, in memory of Arthur Lehman, 1965  
 65.181.5

### Cosimo Tura (Cosimo di Domenico di Bonaventura)

Italian, Ferrarese, active by 1451, died 1495

#### *A Young Man* (fragment)

Tempera on wood,  $11\frac{1}{8} \times 7\frac{3}{4}$  in. (28.3 × 19.7 cm)  
 Bequest of Benjamin Altman, 1913  
 14.40.649

#### *The Flight into Egypt*

This panel, the Adoration of the Magi (Fogg Art Museum, Cambridge, Massachusetts), and the Circumcision (Isabella Stewart Gardner Museum, Boston) formed a series.  
 Tempera on wood; overall, with corners made up,  $15\frac{5}{8} \times 15\frac{1}{8}$  in. (39.7 × 38.4 cm); painted surface, diameter  $15\frac{1}{4}$  in. (38.7 cm)  
 The Jules Bache Collection, 1949  
 49.7.17

#### *Saint Louis of Toulouse*

A Saint Nicholas (Musée des Beaux-Arts, Nantes) is from the same altarpiece.  
 Tempera on canvas, stretched over wood, transferred from wood, gold ground; overall  $28\frac{1}{2} \times 15\frac{5}{8}$  in. (72.4 × 39.7 cm); original size  $28\frac{1}{4} \times 12\frac{5}{8}$  in. (71.8 × 32.1 cm)  
 Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915  
 30.95.259



### Bartolomeo degli Erri

Italian, Modenese, active 1460–1479

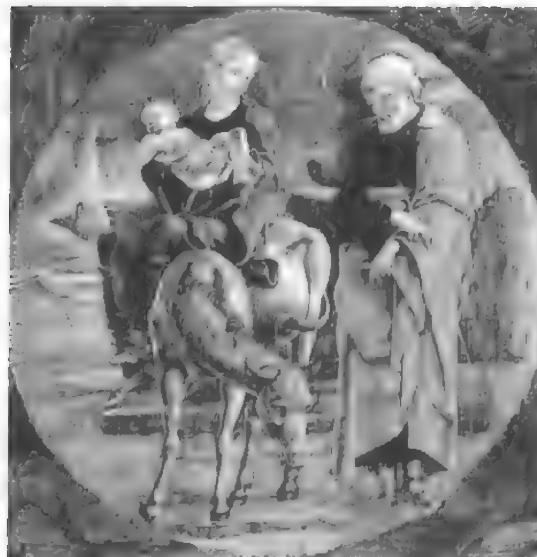
#### *Saint Dominic Resuscitating Napoleone Orsini*

Saint Dominic resuscitates the youth, who was killed when he fell from his horse, and (background) the saint restores him to his uncle Cardinal Stefano of Fossanova. This is the only surviving element from the predella of an altarpiece painted between 1467 and 1475 for the high altar of San Domenico, Modena. A fragmentary Madonna and Child (Musée des Beaux-Arts, Strasbourg) may be the central panel.

Tempera on canvas, transferred from wood,  
14 × 17½ in. (35.6 × 44.5 cm)

The Bequest of Michael Dreicer, 1921

22.60.59



49.7.17



30.95.259

#### *Saint Thomas Aquinas Aided by Saints Peter and Paul*

Saint Thomas takes a book from a shelf and (right) is seated between Saints Paul and Peter, who appeared to him to explain a passage in Isaiah. This is one of a number of scenes that originally surrounded an image of Saint Thomas Aquinas (destroyed), from a chapel in the choir screen in San Domenico, Modena. Others from the series are the Birth of Saint Thomas (Yale University Art Gallery, New Haven), Saint Thomas Discusses Theology in Naples and the Vision of Fra Paolino (both Fine Arts Museums of San Francisco), Saint Thomas at Table with Saint Louis of France (private collection), Saint Thomas Preaching (National Gallery of Art, Washington, D.C.), a fragmentary Infant Saint Thomas and His Mother (art market, 1979), and the Death of Saint Thomas (Moravská Galerie, Brno).

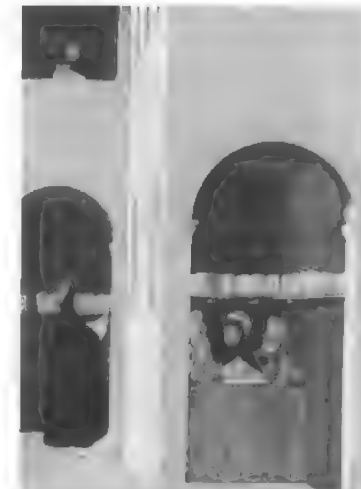
Tempera on wood, 17 × 12 in.  
(43.2 × 30.5 cm)

Fletcher Fund, 1923

23.140



22.60.59



23.140

### Italian (Emilian) Painter

late 15th century

#### *Portrait of a Member of the Gozzadini Family*

This painting and the following (1975.1.96) represent a husband and wife and constitute a diptych.

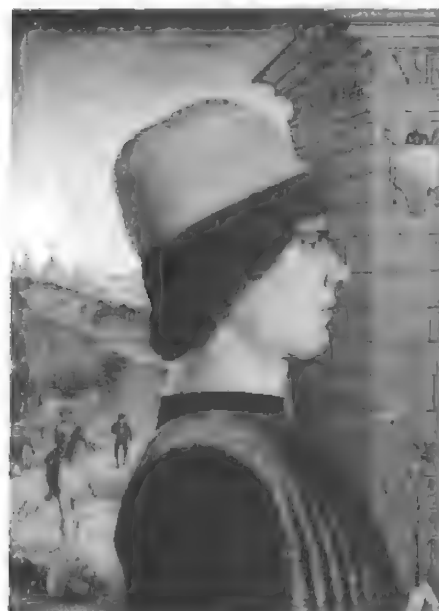
Tempera on wood; overall 20¾ × 14⅝ in.  
(52.7 × 37.1 cm); painted surface  
19⅜ × 14 in. (49.2 × 35.6 cm)

Inscribed (upper right, on building): VT SIT  
NOSTRA . . . (in order that our . . .)

Arms (upper right) of the Gozzadini family  
Robert Lehman Collection, 1975

1975.1.95

ROBERT LEHMAN COLLECTION



1975.1.95



1975.1.96



1982.448



65.220.1

***Portrait of a Woman of the Gozzadini Family***

Tempera on wood; overall  $19\frac{3}{4} \times 14\frac{5}{8}$  in. ( $50.2 \times 37.1$  cm); painted surface  $19\frac{1}{8} \times 14\frac{1}{8}$  in. ( $48.6 \times 35.9$  cm)  
Inscribed (upper left, on building): . . .  
FORMA·SVPERSTES ( . . . features may survive)  
Arms (lower left) of the Gozzadini family  
Robert Lehman Collection, 1975  
1975.1.96  
ROBERT LEHMAN COLLECTION

**Francesco Francia (Francesco di Marco di Giacomo Raibolini)**

Italian, Bolognese, active by 1482, died 1517/18

***Madonna and Child***

Oil on wood,  $24 \times 18\frac{1}{8}$  in. ( $61 \times 46$  cm)  
Gift of Lewis C. Ledyard III, Mrs. Victor Onet, and Mrs. T. F. Turner, in memory of Lewis C. Ledyard, 1982  
1982.448



41.100.3



14.40.638

***Saint Roch***

This altarpiece is from the church of the Arciconfraternità ed Ospedale di Santa Maria della Morte, Bologna.

Tempera on wood,  $8\frac{5}{4} \times 59\frac{3}{8}$  in. ( $216.5 \times 150.8$  cm)  
Signed and dated (lower left): FRACIA  
AVRIFABER / MCCCCCII  
Gift of George R. Hann, 1965  
65.220.1

***Madonna and Child with Saints Francis and Jerome***

Tempera on wood; overall  $29\frac{1}{2} \times 22\frac{3}{8}$  in. ( $74.9 \times 56.8$  cm); painted surface  $27\frac{1}{2} \times 22\frac{1}{4}$  in. ( $69.9 \times 56.5$  cm)  
Gift of George Blumenthal, 1941  
41.100.3



1975.1.97



32.100.94

***Federigo Gonzaga* (1500–1540)**

Tempera on wood, transferred from wood to canvas and then again to wood; overall  $18\frac{7}{8} \times 14$  in. ( $47.9 \times 35.6$  cm); painted surface  $17\frac{3}{4} \times 13\frac{1}{2}$  in. ( $45.1 \times 34.3$  cm)  
Bequest of Benjamin Altman, 1913  
14.40.638

***Madonna and Child with Saints Francis and Jerome***

Oil and gold on wood,  $29\frac{1}{2} \times 22\frac{1}{2}$  in. ( $74.9 \times 57.2$  cm)  
Signed (right, on parapet): FRANCIA  
AURIFABER P.  
Robert Lehman Collection, 1975  
1975.1.97  
ROBERT LEHMAN COLLECTION

**Ercole Banci**

Italian, Bolognese, active early 16th century

***Madonna and Child***

Tempera on wood,  $15\frac{1}{4} \times 12\frac{3}{8}$  in.

(38.7 × 31.4 cm)

The Friedsam Collection, Bequest of Michael

Friedsam, 1931

32.100.94



30.95.292

**Francesco Zaganelli (Francesco di Bosio)**

Italian, Romagnole, active by 1499, died 1532

***Saint Lucy***

Tempera and gold on wood,  $12\frac{3}{8} \times 7\frac{3}{4}$  in.

(31.4 × 19.7 cm)

Theodore M. Davis Collection, Bequest of

Theodore M. Davis, 1915

30.95.292



30.95.296

**L'Ortolano (Giovanni Battista Benvenuti)**

Italian, Ferrarese, active by 1512, died after 1527

***The Adoration of the Shepherds***

Oil on canvas, transferred from wood,

$19\frac{3}{8} \times 28\frac{3}{4}$  in. (49.2 × 73 cm)

Theodore M. Davis Collection, Bequest of

Theodore M. Davis, 1915

30.95.296



17.190.23

**Garofalo (Benvenuto Tisi)**

Italian, Ferrarese, 1476?–1559

***Saint Nicholas of Tolentino Reviving the Birds***

It is likely that this painting, the following (17.190.24), and the Mass of Saint Nicholas of Tolentino (Pinacoteca Nazionale, Ferrara)

formed the predella of an altarpiece formerly in the Muzzarelli chapel, Sant'Andrea, Ferrara.

At the center was a statue of the saint (Casa Romei, Ferrara), flanked by paintings of Saint John the Baptist and the Archangel Michael

(both presumed lost), also by Garofalo.

Oil on canvas, transferred from wood,

$12\frac{7}{8} \times 26$  in. (32.7 × 66 cm)

Gift of J. Pierpont Morgan, 1917

17.190.23

***Saint Nicholas of Tolentino Reviving a Child* (predella panel)**

Oil on canvas, transferred from wood,

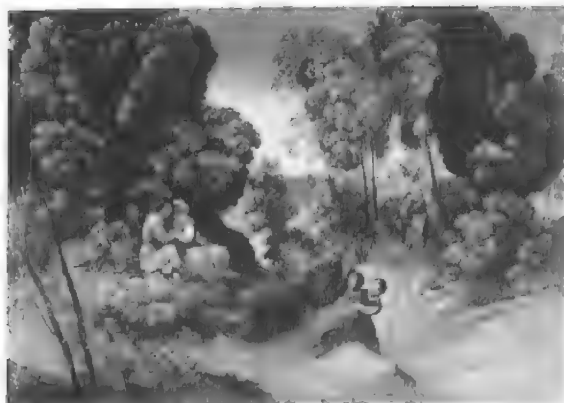
$13 \times 25\frac{3}{4}$  in. (33 × 65.4 cm)

Gift of J. Pierpont Morgan, 1917

17.190.24



17.190.24



26.83



12.211

**Dosso Dossi (Giovanni de Lutero)**

Italian, Ferrarese, active by 1512, died 1542

***The Three Ages of Man***

Oil on canvas, 30 $\frac{1}{2}$  × 44 in.

(77.5 × 111.8 cm)

Maria DeWitt Jesup Fund, 1926

26.83

**Correggio (Antonio Allegri)**

Italian, Parma, active by 1514, died 1534

***Saints Peter, Martha, Mary Magdalen, and Leonard***

Oil on canvas, 87 $\frac{1}{4}$  × 63 $\frac{3}{4}$  in.

(221.6 × 161.9 cm)

John Stewart Kennedy Fund, 1912

12.211

**Attributed to Parmigianino (Girolamo Francesco Maria Mazzola)**

Italian, Parma, 1503–1540

***The Annunciation***

Oil on wood, 33 $\frac{3}{8}$  × 23 $\frac{1}{8}$  in.

(84.8 × 58.7 cm)

Purchase, Gwynne Andrews Fund, James S.

Deely Gift, special funds, and other gifts and

bequests, by exchange, 1982

1982.319



1982.319



14.25.1874

**Italian (Ferrarese) Painter**

second quarter 16th century

***Alfonso d'Este (1486–1534), Duke of Ferrara***

Oil on canvas, 52 $\frac{7}{8}$  × 38 $\frac{1}{4}$  in.

(134.3 × 97.2 cm)

Gift of William H. Riggs, 1913

14.25.1874

ARMS AND ARMOR

**Bartolomeo Passerotti**

Italian, Bolognese, 1529–1592

***Portrait of a Knight of Malta***

Oil on canvas, 35 × 26 $\frac{1}{4}$  in.

(88.9 × 66.7 cm)

Dated and inscribed (lower right): ·MDLXVI/

ÆTATIS SVÆ /ANN[O] XXIX

Gift of George Blumenthal, 1941

41.100.5



41.100.5



62.122.141

**Attributed to Lavinia Fontana**

Italian, Bolognese, 1552–1614

***Portrait of a Prelate***

Oil on copper, diameter 5 $\frac{1}{2}$  in. (14 cm)

Bequest of Millie Bruhl Fredrick, 1962

62.122.141

**Agostino Carracci**

Italian, Bolognese, 1557-1602

or

**Annibale Carracci**

Italian, Bolognese, 1560-1609

***Two Children Teasing a Cat***

Oil on canvas, 26 × 35 in. (66 × 88.9 cm)

Purchase, Gwynne Andrews Fund, and  
Bequests of Collis P. Huntington and Ogden  
Mills, by exchange, 1994

1994.142



1994.142

**Annibale Carracci**

Italian, Bolognese, 1560-1609

***The Coronation of the Virgin***

This picture was painted for Cardinal Pietro  
Aldobrandini (1572-1621), nephew of Pope  
Clement VIII.

Oil on canvas, 46<sup>3</sup>/<sub>8</sub> × 55<sup>5</sup>/<sub>8</sub> in.

(117.8 × 141.3 cm)

Purchase, Bequest of Miss Adelaide Milton de  
Groot (1876-1967), by exchange, and Dr. and  
Mrs. Manuel Porter and sons Gift, in honor  
of Mrs. Sarah Porter, 1971

1971.155

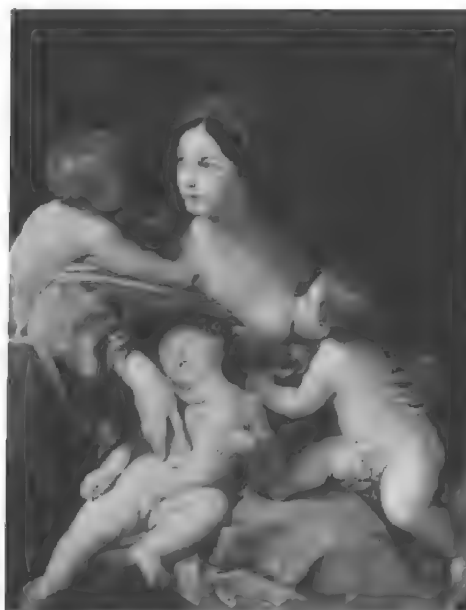


1971.155





59.32



1974.348

### Guido Reni

Italian, Bolognese, 1575–1642

#### *The Immaculate Conception*

The painting was commissioned in 1627 for Infanta María of Spain by the duke of Alcalá, the Spanish ambassador in Rome.

Oil on canvas, 105 $\frac{1}{2}$  × 73 in.

(268 × 185.4 cm)

Victor Wilbour Memorial Fund, 1959

59.32

#### *Charity*

Oil on canvas, 54 × 41 $\frac{3}{4}$  in.

(137.2 × 106 cm)

Gift of Mr. and Mrs. Charles Wrightsman, 1974

1974.348

### Domenichino (Domenico Zampieri)

Italian, Bolognese, 1581–1641

#### *Landscape with Moses and the Burning Bush*

This painting had a pendant, *Landscape with Tobias Laying Hold of the Fish* (National Gallery, London).

Oil on copper, 17 $\frac{3}{4}$  × 13 $\frac{3}{8}$  in.

(45.1 × 34 cm)

Gift of Mr. and Mrs. Charles Wrightsman, 1976

1976.155.2



1976.155.2



1984.459.3

#### *The Assumption of the Virgin with Saints Nicholas of Myra and Anne*

Oil on canvas, 100 $\frac{3}{4}$  × 66 $\frac{1}{2}$  in.

(255.9 × 168.9 cm)

Signed and dated (lower right): DOM.

ZAMPERIVS / F. A. MDCXXXVII

Gift of Mr. and Mrs. Charles Wrightsman, 1984

1984.459.3

### Guercino (Giovanni Francesco Barbieri)

Italian, Ferrarese, 1591–1666

#### *Samson Captured by the Philistines*

Oil on canvas, 75 $\frac{1}{4}$  × 93 $\frac{1}{4}$  in.

(191.1 × 236.9 cm)

Gift of Mr. and Mrs. Charles Wrightsman, 1984

1984.459.2

#### *The Vocation of San Luigi Gonzaga*

Oil on canvas, 140 × 106 in.

(355.6 × 269.2 cm)

Gift of Mr. and Mrs. Charles Wrightsman, 1973

1973.311.3



1984.459.2



1973.311.3

**Master of Saint Francis**

Italian, Umbrian, active third quarter 13th century

***Saints Bartholomew and Simon***

This panel—with Saint Francis (Galleria Nazionale, Perugia), Saint James and Saint John the Evangelist (both National Gallery of Art, Washington, D.C.), Saint Matthew (Galleria Nazionale, Perugia), and Saint Peter (private collection)—formed the left side of one face of the main altarpiece at San Francesco al Prato, Perugia; the right side of the other face depicted Isaiah (Tesoro di San Francesco, Assisi), and the Deposition, the Lamentation, and Saint Anthony (all Galleria Nazionale, Perugia).

Tempera on wood, gold ground,

18<sup>3</sup>/<sub>4</sub> × 9 in. (47.6 × 22.9 cm)

Robert Lehman Collection, 1975

1975.1.104

ROBERT LEHMAN COLLECTION



1975.1.104



47.143

**Italian (Umbrian) Painter**

first quarter 14th century

***Madonna and Child* (fragment)**

Tempera on wood, gold ground,

24<sup>1</sup>/<sub>4</sub> × 16<sup>1</sup>/<sub>2</sub> in. (61.5 × 41.9 cm)

Gift of Robert Lehman, 1947

47.143



1982.60.1



69.280.2

**Guido Palmeruccio (also called Guiduccio Palmerucci)**

Italian, Gubbio, active 1315–1349

***Saint Romuald***

Tempera on wood, gold ground; overall, with engaged frame, 18<sup>1</sup>/<sub>8</sub> × 10<sup>3</sup>/<sub>4</sub> in.

(46 × 27.3 cm)

The Jack and Belle Linsky Collection, 1982

1982.60.1

**Francescuccio Ghissi (Francesco di Cecco Ghissi)**

Italian, Marchigian, active 1359–1374

***Saint John the Evangelist with Acteus and Eugenius***

This panel and the following two (69.280.3, 1) are from a series dedicated to Saint John the Evangelist, which was arranged in rows on either side of a Crucifixion (Art Institute of Chicago). The others are Saint John Resuscitating Drusiana (Portland Art Museum, Oregon), Saint John and the Philosopher Crato, Acteus and Eugenius Requesting Saint John to Restore Their Gems, and Saint John and the Poisoned Cup (all North Carolina Museum of Art, Raleigh), and an eighth scene (location unknown).

Tempera on wood, gold ground,

14<sup>3</sup>/<sub>8</sub> × 16<sup>1</sup>/<sub>4</sub> in. (36.5 × 41.3 cm)

Gift of Mrs. W. Murray Crane, 1969

69.280.2



69.280.3



69.280.1



1975.1.106



30.95.262

thou was found worthy to bear, alleluia, has risen, as he said [Easter antiphon].)  
Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915  
30.95.262

**Italian (possibly Marchigian) Painter**  
first half 15th century

***The Annunciation***

Tempera and gold on wood; overall  
17<sup>7</sup>/<sub>8</sub> × 14<sup>7</sup>/<sub>8</sub> in. (45.4 × 37.8 cm); painted  
surface 15<sup>1</sup>/<sub>4</sub> × 14 in. (38.7 × 35.6 cm)  
Inscribed (on the wall, beside the Virgin): fiat  
m̄[ihi] se[cun]d[u]m v[e]rbū[m] tu[u]m (Be  
it unto me according to thy word [Luke 1:38].)  
The Friedsam Collection, Bequest of Michael  
Friedsam, 1931  
32.100.96

**Italian Painter**

of uncertain date

***Christ on the Cross with the Virgin, Saint John the Evangelist, Saint Mary Magdalen, and Two Male Saints***

While the panel is old, the paint surface is almost entirely modern. The Christ seems to derive from a figure in a predella panel by Giovanni Boccati (Umbrian, active by 1445, died 1480).

Tempera on wood, gold ground; overall  
19<sup>3</sup>/<sub>8</sub> × 17 in. (49.1 × 43.2 cm); painted  
surface 17 × 14<sup>1</sup>/<sub>2</sub> in. (43.2 × 36.8 cm)  
Robert Lehman Collection, 1975  
1975.1.108

ROBERT LEHMAN COLLECTION



32.100.96



1975.1.108

**Pietro di Domenico da Montepulciano**

Italian, Marchigian, active first quarter 15th century

***Madonna and Child with Angels***

Tempera on wood, gold ground; overall,  
with engaged frame, 34<sup>5</sup>/<sub>8</sub> × 26<sup>1</sup>/<sub>4</sub> in.  
(87.9 × 66.7 cm); painted surface  
30<sup>5</sup>/<sub>8</sub> × 22<sup>1</sup>/<sub>4</sub> in. (77.8 × 56.5 cm)  
Signed, dated, and inscribed: (base of frame)  
petrus·dominici·demonte·pulitanus·  
pinsit· M·CCCC·XX·; (on Madonna's halo) AVE  
GRATIA PLENA D[OMIN]US TECU[M] (Luke  
1:28); (on her crown) ACCIPE CORONAM  
(Receive [thy] crown); (border of her mantle)  
MARIA VIRGO SPONSA CHR[ISTI] (Virgin Mary,  
Bride of Christ); (neck of her dress) REGINA  
C[O]ELI (Queen of Heaven); (edges of her  
sleeves) AVE MARIA  
Rogers Fund, 1907  
07.201

***Saint John the Evangelist Causes a Pagan Temple to Collapse***

Tempera on wood, gold ground,  
14<sup>1</sup>/<sub>8</sub> × 15<sup>1</sup>/<sub>4</sub> in. (35.9 × 38.7 cm)  
Gift of Mrs. W. Murray Crane, 1969  
69.280.3

***Saint John the Evangelist Raises Satheus to Life***

Tempera on wood, gold ground; overall  
14<sup>1</sup>/<sub>8</sub> × 16<sup>1</sup>/<sub>8</sub> in. (35.9 × 41 cm); painted  
surface 13<sup>3</sup>/<sub>4</sub> × 15<sup>1</sup>/<sub>2</sub> in. (34.9 × 39.4 cm)  
Gift of Mrs. W. Murray Crane, 1969  
69.280.1

**Allegretto Nuzi**

Italian, Marchigian, active by 1345, died 1373

***The Crucifixion* (part of a triptych or diptych)**

Tempera on wood, gold ground,  
17<sup>1</sup>/<sub>8</sub> × 7<sup>7</sup>/<sub>8</sub> in. (43.5 × 20 cm)  
Robert Lehman Collection, 1975  
1975.1.106  
ROBERT LEHMAN COLLECTION

**Gentile da Fabriano (Gentile di Niccolò di Giovanni di Massio)**

Italian, Umbrian, active by 1408, died 1427

***Madonna and Child with Angels***

Tempera on wood, traces of gold ground,  
33<sup>3</sup>/<sub>4</sub> × 20 in. (85.7 × 50.8 cm)  
Inscribed (on scroll): [R]egina c[o]eli l[a]eta  
re alle luia [quia] quem meruist[i] por tar[e]  
a]ll[e]luya [r]esur[re]xit / sicut (Queen of  
Heaven, rejoice, alleluia, because he whom

**Bartolomeo di Tommaso**

Italian, Umbrian, active by 1425, died 1453/54

***The Betrayal of Christ***

This panel and the following (58.87.2) are from the predella of the same altarpiece.

Tempera on wood; overall  $8\frac{3}{4} \times 17$  in. ( $22.2 \times 43.2$  cm); irregular painted surface  $7\frac{3}{4} \times 16\frac{1}{8}$  in. ( $19.7 \times 41$  cm)

Gwynne Andrews Fund, 1958

58.87.1

***The Lamentation and the Entombment***

(predella panel)

Tempera on wood, gold ground; overall  $8\frac{3}{4} \times 17\frac{1}{8}$  in. ( $22.2 \times 43.5$  cm); irregular painted surface  $8 \times 16\frac{1}{8}$  in. ( $20.3 \times 41$  cm)

Gwynne Andrews Fund, 1958

58.87.2

**Fra Carnevale (Bartolomeo di Giovanni Corradini)**

Italian, Marchigian, active by 1445, died 1484

***The Birth of the Virgin***

This painting has a companion piece (Museum of Fine Arts, Boston) apparently depicting the Presentation of the Virgin in the Temple.

Tempera and oil on wood,  $57 \times 37\frac{7}{8}$  in. ( $144.8 \times 96.2$  cm)

Rogers and Gwynne Andrews Funds, 1935

35.121

**Italian (Roman) Painter**

about 1445

***Santa Francesca Romana* (1384–1440)*****Clothed by the Virgin***

This panel, the following (1975.1.101), and a Communion and Consecration of Blessed Francesca Romana (Walters Art Gallery, Baltimore) formed part of a more extensive series of scenes from her life, presumed to have been painted for the church of Santa Maria Nuova, Rome. A Mystical Crucifixion (National Gallery, Prague) may be from the same complex.

Tempera on wood, gold ground,  $21\frac{3}{4} \times 14\frac{7}{8}$  in. ( $55.2 \times 37.8$  cm)

Inscribed (with excerpts from accounts of the saint's visions, xcv and xlvi, from a manuscript of 1469 in the Vatican Library): (on Christ Child's scroll) Anima che si ordinate pigliate l'arme mee da mi si reformata che facci/lo mio volere puorti le insegne mee fa che vivi in amore la luce con ar/dore in ti farragio remanere, amame mi anima amame che t'agio ri/amata damme ad mi conforso cha io t'agio conforsata (Soul, you are thus prepared to take up my arms, so transformed by me that you will do my bidding. Wear my emblems, live in [holy] love. I will keep the light burning brightly within you. Love me, my Soul; love me as I have loved you. Comfort me as I have comforted you.); (on Virgin's scroll) . . . ette da l'alto creatore. che lo signore ve a accepte



07.201



58.87.1



58.87.2





nella mea unione/. . . scelte nella mea  
chiamata la donna anuntiata tutte voi ve  
aspecta/. . . l'animo si reale. siate bene fuorti  
ad cio che ve intervenerane ([proceeded?]  
from the high creator . . . that the Lord has  
accepted you all in his union with me . . .  
you are in my appeal the woman united with  
all the others [and he] awaits you . . . the soul  
so regal. May you be strong in the face of  
whatever may happen to you.); (on Saint  
Paul's scroll) *Preparate tu anima preparate ad  
questi beni ad[?] questi . . . li quali . . .  
fa/chencie[?] si virile animosa et fervente . . .  
confiamata et . . . te ardere de amore . . .*  
(Prepare yourself, soul; prepare yourself for  
these blessings, [for?] these . . . which . . .  
will make [you?] so strong, bold, and fervent  
. . . enflamed and . . . burning with [holy]  
love. . . )

Robert Lehman Collection, 1975

1975.1.100

ROBERT LEHMAN COLLECTION

***Santa Francesca Romana* (1384–1440)**

***Holding the Christ Child***

Tempera on wood, gold ground, inscriptions  
on parchment laid down on wood,  
21<sup>3</sup>/<sub>4</sub> × 14<sup>7</sup>/<sub>8</sub> in. (55.2 × 37.8 cm)

Inscribed with lines from Dante's *Paradiso*:

(on Mary Magdalen's scroll) *Vergine Madre,  
figlia del tuo figlio: humile et alta più che  
creatura,/[Termine] fisso d'eterno consiglio,  
Tu sei colei che l'humana natur./Nobilitasti si  
che'l suo Fattore Non si sdegno di farsi tua  
factura Nel ventre tuo/si raccese l'amore: Per  
lo cui caldo nell'eterna pace: Così è  
germinato questo fiore.* (Virgin mother,  
daughter of thy Son, humble and exalted  
more than any creature, fixed goal of the  
eternal counsel, thou art she who didst so  
ennoble human nature that its Maker did not  
d disdain to become its creature. In thy womb  
was rekindled the Love under whose warmth  
this flower in the eternal peace has thus  
unfolded [33:1–9].); (on Virgin's scroll)  
*Donna, sei tanto grande et tanto vali, Che  
qual vuol grazia, ed ad te non ricorre:/Sya  
distanza vuol volar senza ale. La tua benignità  
non pur socorre:/A chi demanda: ma molto  
fiat Leberamente al dimandar preccorre.*

(Lady, thou art so great and so avaiest, that  
whoso would have grace and has not recourse  
to thee, his desire seeks to fly without wings.  
Thy loving-kindness not only succors him  
who asks, but oftentimes freely foreruns  
the asking [33:13–18].); (on angel's scroll)

*In te misericordia, in te pietate,/In te  
magnificenzia, in te saduna:/Quantunque in  
creatura e di bontate. (In thee is mercy, in  
thee pity, in thee munificence, in thee is  
found whatever of goodness is in any creature  
[33:19–21].).* (Trans. Charles S. Singleton,

Princeton University Press, 1975)

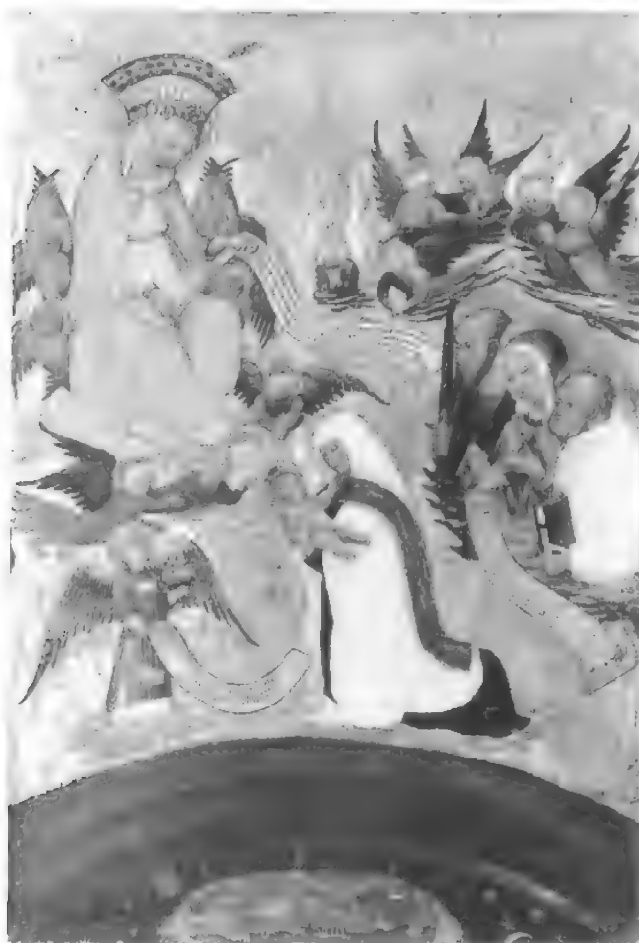
Robert Lehman Collection, 1975

1975.1.101

ROBERT LEHMAN COLLECTION



1975.1.100



1975.1.101



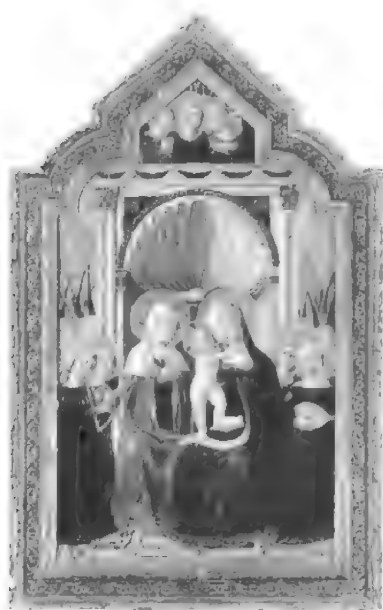
06.1214



41.190.9



08.133



1975.1.107



32.100.74

**Antoniazio Romano (Antonio di Benedetto Aquilio)**

Italian, Roman, active by 1452, died by 1512

***The Nativity***

This is the central panel of a predella that included the Feast of Herod (Gemäldegalerie, SMPK, Berlin) and Saint Jerome Healing the Lion's Paw (Ca' d'Oro, Venice). A Saint John

the Baptist (Städelsches Kunstinstitut, Frankfurt) and a Saint Jerome (art market, 1920) have been identified as lateral panels of the triptych.

Tempera on wood, 11 $\frac{1}{2}$  × 26 $\frac{1}{2}$  in. (29.2 × 67.3 cm)

Rogers Fund, 1906

06.1214

***Madonna and Child***

Tempera on wood, gold ground; overall 14 $\frac{7}{8}$  × 10 $\frac{3}{4}$  in. (37.8 × 27.3 cm); painted surface 14 $\frac{1}{8}$  × 10 $\frac{1}{8}$  in. (35.9 × 25.7 cm)

Bequest of George Blumenthal, 1941

41.190.9

**Central Italian Painter**

fourth quarter 15th century

***Scenes from the Life of King***

***Nebuchadnezzar* (cassone panel)**

Tempera on wood, embossed and gilt ornament; overall, with engaged (modern) frame, 24 $\frac{3}{8}$  × 69 $\frac{1}{8}$  in. (61.9 × 175.6 cm); left, painted surface 12 $\frac{7}{8}$  × 14 $\frac{5}{8}$  in.

(32.7 × 37.1 cm); center, painted surface

12 $\frac{3}{4}$  × 14 $\frac{3}{4}$  in. (32.4 × 37.5 cm); right, painted surface 12 $\frac{3}{4}$  × 14 $\frac{1}{2}$  in.

(32.4 × 36.8 cm)

Inscribed: (left, on architrave) REX·REGVM ·DOMINVM [DOMINANTIVM] (King of Kings and Lord [of Lords] [Revelation 19:16].);

(center, on entablature) . . . SOR REX

([Nebuchadnezzar] King)

Gift of James L. Loeb, 1908

08.133

**Niccolò Alunno (Niccolò di Liberatore)**

Italian, Umbrian, active by about 1456, died 1502

***Saint Anne and the Virgin and Child Enthroned with Angels***

This panel and a Saint Michael Adored by Members of a Confraternity (Art Museum, Princeton University) formed the two faces of a double-sided altarpiece or processional standard.

Tempera on wood, gold ground, 47 $\frac{3}{8}$  × 27 $\frac{1}{8}$  in. (120.3 × 68.9 cm)

Inscribed: (base) NT. ESSE[T]; (bottom of Virgin's cloak) AVE MARIA GRATIA PLENA DOM[INVS] TECVM BENEDICTA

Robert Lehman Collection, 1975

1975.1.107

ROBERT LEHMAN COLLECTION

**Italian (Umbrian) Painter**

about 1500

***Madonna and Child with Saints Jerome and Francis***

Tempera on wood; overall 24 $\frac{5}{8}$  × 16 $\frac{3}{4}$  in. (62.5 × 42.5 cm); painted surface

23 $\frac{5}{8}$  × 15 $\frac{7}{8}$  in. (60 × 40.3 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.74

**Perugino (Pietro di Cristoforo Vannucci)**

Italian, Umbrian, active by 1469, died 1523

***The Resurrection***

This panel and a Nativity, Baptism of Christ, Christ and the Woman of Samaria, and Noli Me Tangere (all Art Institute of Chicago) formed the predella of an altarpiece.

Tempera on wood,  $10\frac{5}{8} \times 18$  in.

( $27 \times 45.7$  cm)

Frederick C. Hewitt Fund, 1911

11.65



11.65

***Saint John the Baptist; Saint Lucy***

The components of the high altarpiece of the Santissima Annunziata, Florence—from which these two panels come—also include the Deposition, which is in part by Filippino Lippi (Galleria dell'Accademia, Florence), the Assumption (Santissima Annunziata), Saint Helen (Staatliches Lindenau-Museum, Altenburg), two male Servite saints (Staatliches Lindenau-Museum and Galleria Nazionale, Palazzo Barberini, Rome), and Saint Catherine of Alexandria (art market, 1981).

Oil(?) on wood, each  $63 \times 26\frac{3}{8}$  in.

( $160 \times 67$  cm)

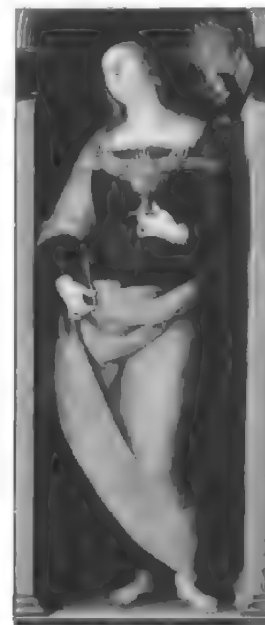
Gift of The Jack and Belle Linsky

Foundation, 1981

1981.293.1–2



1981.293.1



1981.293.2

**Luca Signorelli (Luca d'Egidio di Luca di Ventura)**

Italian, Tuscan, active by 1470, died 1523

***Madonna and Child***

Oil and gold on wood,  $20\frac{1}{4} \times 18\frac{3}{4}$  in.

( $51.4 \times 47.6$  cm)

Inscribed: (upper left corner, around edge of coin, partly in reverse) S·P·Q·R·DOMICIANVS·II IM· / s / c (The Senate and the People of Rome. Domitian, emperor in the second year of his reign, by decree of the Senate); (upper right corner, around edge of coin)

S·P·Q·R·CHA·CHALI·IM AN·III·M·III· / I c (The Senate and the People of Rome. Caracalla, emperor in the third year and fourth month of his reign . . . )

The Jules Bache Collection, 1949

49.7.13



49.7.13



29.164

**Luca Signorelli and Workshop*****The Assumption of the Virgin with Saints Michael and Benedict***

This altarpiece was painted for the convent of Santissima Trinità, Cortona.

Oil and gold on wood,  $67\frac{1}{4} \times 51\frac{3}{4}$  in.

( $170.8 \times 131.4$  cm)

Purchase, Joseph Pulitzer Bequest, 1929

29.164



1986.339.1

**Attributed to Baldassare Tommaso Peruzzi**

Italian, Sienese, 1481–1536

*Portrait of an Olivetan Monk, Possibly Barnaba Cevennini* (died 1525)

Oil on canvas,  $38\frac{1}{4} \times 28\frac{7}{8}$  in.

(97.2  $\times$  72.7 cm)

Inscribed: (on packet) B[ologna(?)]; (on letter)

C . . . [illegible]

Gift of Mrs. Charles Wrightsman, 1986

1986.339.1

**Pinturicchio (Bernardino di Betto di Biagio) and Workshop**

Italian, Umbrian, active by 1481, died 1513

*Ceiling from the Palace of Pandolfo Petrucci* (1451–1512), *Called Il Magnifico, Siena*

The original stucco work and a fragment of one fresco are in situ. The subjects are: (1–4) Putti with Garlands; (5) Rape of Proserpine; (6) Chariot of Apollo; (7) Triumph of Mars; (8) Chariot of Ceres; (9) Triumph of Cybele; (10) Triumph of Alexander; (11) Triumph of Amphitrite; (12) Triumph of a Warrior; (13) Galatea(?); (14) Hunt of the Calydonian Boar; (15) Judgment of Paris; (16) Helle on a Ram; (17) Hercules and Omphale; (18) Rape of Europa; (19) Bacchus, Pan, and Silenus; (20) Jupiter and Antiope; (21) Three Graces; (22) Venus and Cupid.

Fresco, transferred to canvas and laid down on wood; overall  $190\frac{1}{4} \times 195\frac{1}{4}$  in.

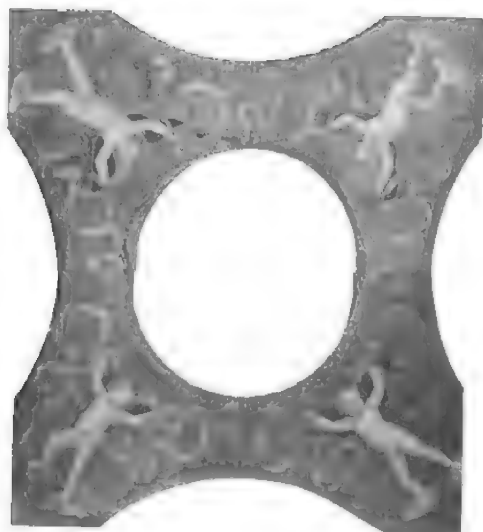
(483.2  $\times$  495.9 cm)

Rogers Fund, 1914

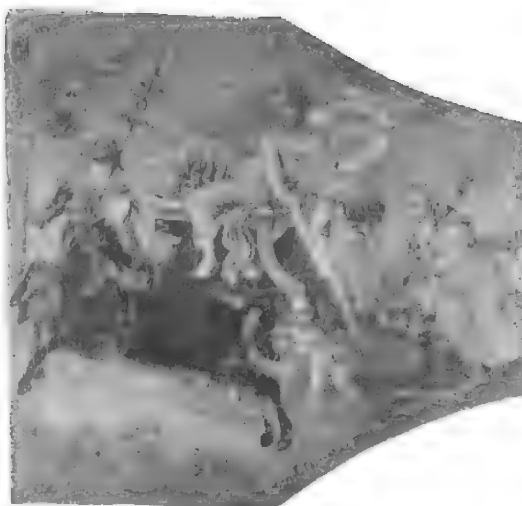
14.114.1–22



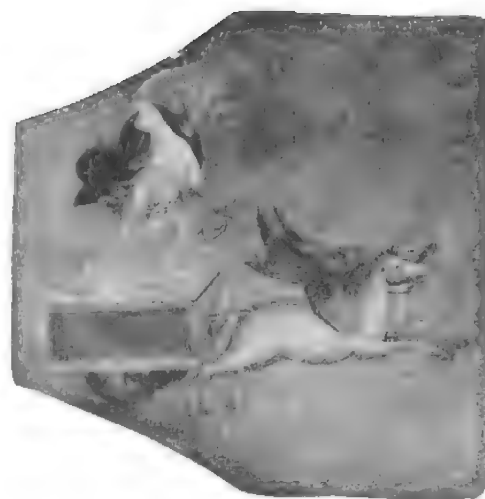
14.114.1–22



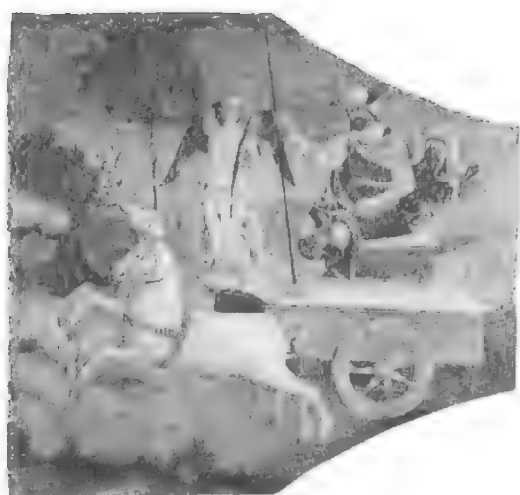
14.114.1-4



14.114.5



14.114.6



14.114.7



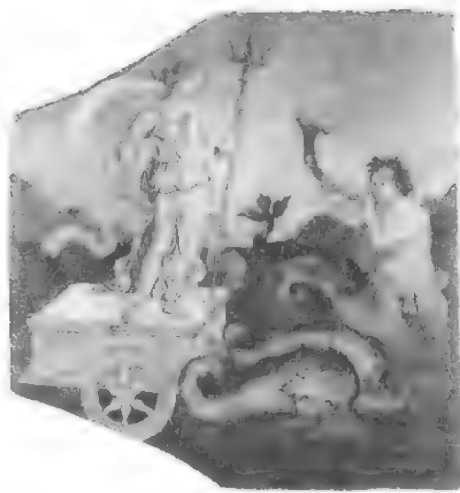
14.114.8



14.114.9



14.114.10

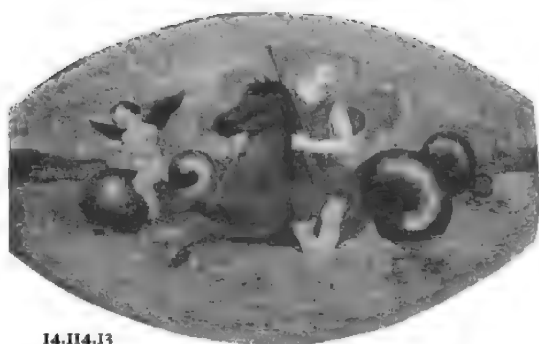


14.114.11



14.114.12





14.II4.13



14.II4.14



14.II4.15



14.II4.16



14.II4.17



14.II4.18



14.II4.19



14.II4.20



14.II4.21



14.II4.22



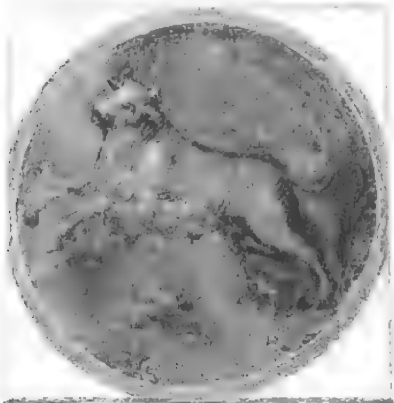
48.17.8



48.17.2



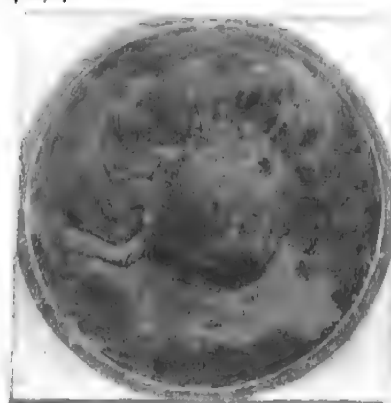
48.17.4



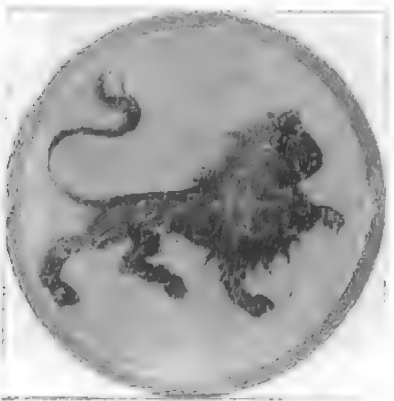
48.17.6



48.17.3



48.17.7



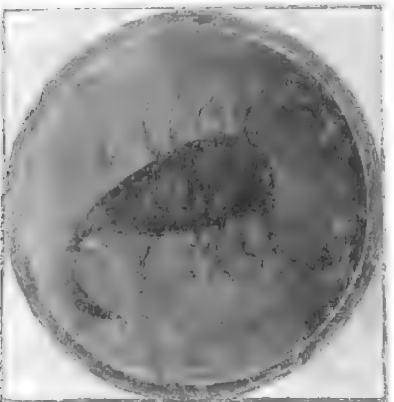
48.17.10



48.17.5



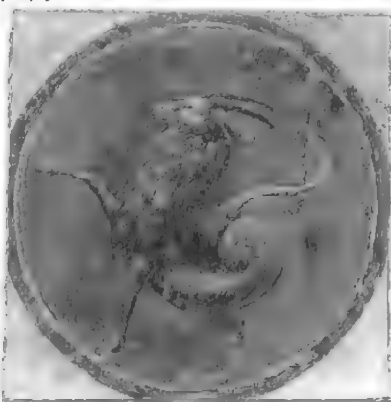
48.17.9



48.17.11



48.17.1



48.17.12

### Baldassare Tommaso Peruzzi

Italian, Siennese, 1481–1536

#### *Frescoes from the Villa Stati-Mattei*

These frescoes are from the vaulted ceiling of a loggia on the Palatine Hill, Rome. The subjects are: (1–12) the Signs of the Zodiac—Aquarius, Pisces, Aries, Taurus, Gemini,

Cancer, Leo, Virgo, Libra, Scorpio, Sagittarius, and Capricorn; (13) Venus and Cupid with Poetry, Drama, Dance, and Music; (14) unidentified mythological subject; (15–22) Thalia, Terpsichore, Erato, Urania, Euterpe, Minerva, Melpomene, and Apollo. They are on long-term loan to the Villa Stati-Mattei. Eight mythological scenes from the

walls are in the Hermitage, Saint Petersburg. Fresco, transferred to canvas; (1–12) each  $12\frac{7}{8} \times 12\frac{7}{8}$  in. (32.7 × 32.7 cm); (13–14) each  $13\frac{7}{8} \times 26\frac{7}{8}$  in. (35.2 × 68.3 cm); (15–22) each  $35\frac{1}{8} \times 20\frac{1}{2}$  in. (89.2 × 52.1 cm) Gwynne Andrews Fund, 1947  
48.17.1–22



48.17.13



48.17.14



48.17.15



48.17.16



48.17.17



48.17.18



48.17.19



48.17.20



48.17.21



48.17.22



16.30ab

**Raphael (Raffaello Sanzio or Santi)**

Italian, Marchigian, 1483–1520

***Madonna and Child Enthroned with Saints***

This altarpiece is from the choir of the convent of Sant'Antonio da Padova, Perugia. Main panel: Madonna and Child with Saints

Peter, Catherine, Cecilia(?), Paul, and the infant John the Baptist; lunette: God the Father with two angels and two seraphim. Tempera and gold on wood; main panel, overall  $67\frac{7}{8} \times 67\frac{7}{8}$  in. ( $172.4 \times 172.4$  cm); main panel, painted surface  $66\frac{3}{4} \times 66\frac{1}{2}$  in. ( $169.5 \times 168.9$  cm); lunette, overall

$29\frac{1}{2} \times 70\frac{7}{8}$  in. ( $74.9 \times 180$  cm); lunette, painted surface  $25\frac{1}{2} \times 67\frac{1}{2}$  in. ( $64.8 \times 171.5$  cm)

Gift of J. Pierpont Morgan, 1916  
16.30ab



32.130.1

***The Agony in the Garden***

This is a predella panel from the preceding altarpiece (16.30ab); the others are the Way to Calvary (National Gallery, London), the Pietà (Isabella Stewart Gardner Museum, Boston), and, flanking these panels, Saints Francis and Anthony of Padua (both Dulwich Picture Gallery, London).

Tempera on wood,  $9\frac{1}{2} \times 11\frac{3}{8}$  in.  
(24.1 × 28.9 cm)

Funds from various donors, 1932

32.130.1

**Copy after Raphael**

16th century

**Giuliano de' Medici** (1479–1516), **Duke of Nemours**

Tempera and oil on canvas,  $32\frac{3}{4} \times 26$  in.  
(83.2 × 66 cm)

Inscribed (lower left): R.S.M[DXI or DX]v

The Jules Bache Collection, 1949

49.7.12



49.7.12

**Scipione Pulzone (Il Gaetano)**

Italian, Roman, active by 1569, died 1598

***The Lamentation***

Oil on canvas,  $114 \times 68$  in.  
(289.6 × 172.7 cm)

Signed and dated (right, on cloth held by Joseph of Arimathea): SCIPIO CAIET[A] / NVS FACI[E] / BAT AN[NO] DNI / MD.XCI

Purchase, Anonymous Gift, in memory of Terence Cardinal Cooke, 1984

1984.74

**Attributed to Bernardino Cesari**

Italian, Roman, died 1614

***Perseus and Andromeda***

Oil on wood,  $21 \times 15\frac{1}{2}$  in. (53.3 × 39.4 cm)

Inscribed(?) (lower right): Iosepe Arpino

16[ ]4

Gift of Eustace Conway, 1928

28.181



1984.74



28.181



**Federico Barocci**

Italian, Umbrian, 1535?–1612

***Head of a Bearded Man Looking to Lower Left***

This is a full-scale study for the head of one of the bearers of the body of the dead Christ in the Entombment (Santa Croce, Senigallia), a painting begun in 1579 and finished in 1582. Oil on paper, laid down on canvas, 15<sup>1</sup>/<sub>4</sub> × 10<sup>3</sup>/<sub>4</sub> in. (38.7 × 27.3 cm)

Harry G. Sperling Fund, 1976

1976.87.1

DRAWINGS AND PRINTS



1976.87.1



1976.87.2

***Head of an Old Woman Looking to Lower Right***

This is a full-scale study for the head of Saint Elizabeth in the Visitation (Chiesa Nuova, Rome), a painting begun in 1583 and finished in 1586.

Oil on paper, laid down on canvas, 15<sup>3</sup>/<sub>8</sub> × 10<sup>3</sup>/<sub>4</sub> in. (39.1 × 27.3 cm)

Harry G. Sperling Fund, 1976

1976.87.2

DRAWINGS AND PRINTS

**Caravaggio (Michelangelo Merisi)**

Italian, Lombard, 1571–1610

***The Musicians***

This painting was commissioned by Cardinal Francesco Maria del Monte (1549–1626).

Oil on canvas, 36<sup>1</sup>/<sub>4</sub> × 46<sup>5</sup>/<sub>8</sub> in.

(92.1 × 118.4 cm)

Inscribed (lower left): [MI]CHELANG[ELO].DA

CARAVA/[G]GIO

Rogers Fund, 1952

52.81



52.81



69.281

**Artemisia Gentileschi**

Italian, Roman, 1593–1651/53

***Esther before Ahasuerus***

Oil on canvas, 82 × 107<sup>3</sup>/<sub>4</sub> in. (208.3 × 273.7 cm)

Gift of Elinor Dorrance Ingersoll, 1969

69.281

**Domenico Fetti**

Italian, Roman, 1588/89–1623

***The Parable of the Mote and the Beam***

From a series of thirteen parables of Christ, which were painted about 1618–20 for Federigo Gonzaga at Mantua

Oil on wood, 24<sup>1</sup>/<sub>8</sub> × 17<sup>3</sup>/<sub>8</sub> in. (61.3 × 44.1 cm)

Rogers Fund, 1991

1991.153



1991.153

**Attributed to Domenico Fetti*****The Good Samaritan***

Oil on wood, 23<sup>1</sup>/<sub>8</sub> × 17 in. (60 × 43.2 cm)

Rogers Fund, 1930

30.31



30.31



1981.317



93.29

### Andrea Sacchi

Italian, Roman, 1599–1661

**Marcantonio Pasqualini** (1614–1691)

***Crowned by Apollo***

Oil on canvas, 96 × 76½ in.

(243.8 × 194.3 cm)

Purchase, Enid A. Haupt Gift and Gwynne Andrews Fund, 1981

1981.317

### Jan Miel

Flemish, 1599–1664

***Landscape with a Battle between Two Rams***

While the figures are by Miel, the landscape may be by another (Roman?) artist.

Oil on canvas, 68¼ × 97⅝ in.

(173.4 × 248 cm)

Gift of Princess Brancaccio, 1893

93.29



54.166



1987.75

### Giovanni Francesco Romanelli

Italian, Roman, 1610–1662

***The Sacrifice of Polyxena***

This picture and *Achilles Surprised among the Daughters of Lycomedes* (Chrysler Museum, Norfolk, Virginia) are from a set of four that also included *Cleopatra* (private collection) and *Venus* (Cassa di Risparmio, Viterbo). The set was painted for Lorenzo di Lorenzo Chigi.

Oil on canvas, 77¾ × 88 in.

(197.5 × 223.5 cm)

Rogers Fund, 1954

54.166

### Pietro Testa

Italian, Roman, 1612–1650

***Alexander the Great Rescued from the River Cydnus***

Oil on canvas, 38 × 54 in.

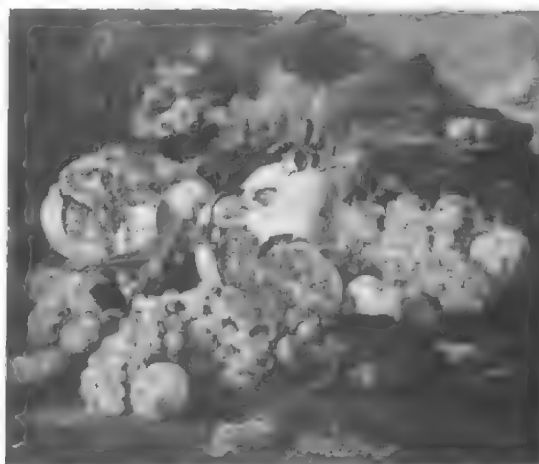
(96.5 × 137.2 cm)

Gift of Eula M. Ganz, in memory of Paul H. Ganz, 1987

1987.75



1993.20



71.118

### Pier Francesco Mola

North Italian, 1612–1666

***The Rest on the Flight into Egypt***

Oil on copper, 9 × 11 in. (22.9 × 27.9 cm)

Wrightsmen Fund, 1993

1993.20

### Italian (Roman) Painter

third quarter 17th century

***Still Life: Pomegranates and Other Fruit in a Landscape***

Oil on canvas, 24¾ × 29⅝ in.

(61.9 × 74 cm)

Purchase, 1871

71.118

**Italian (Roman?) Painters**

late 17th/early 18th century

***Landscape with a Hunter; Tobit and the Angel***

This panel is the inside of a harpsichord lid.

The crowned mermaid and the columnar supports indicate that the instrument was made for a member of the Colonna family.

Oil on wood, 35 × 95¼ in.

(88.9 × 241.9 cm)

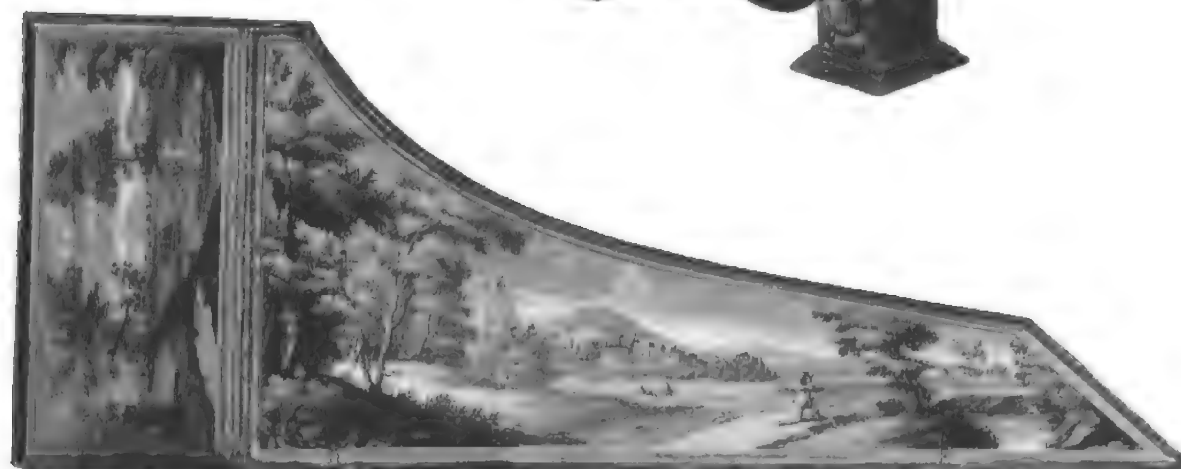
Gift of Susan Dwight Bliss, 1945

45.41

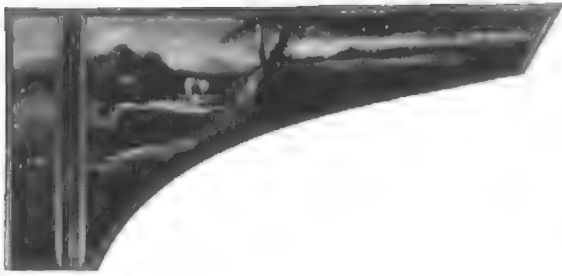
MUSICAL INSTRUMENTS



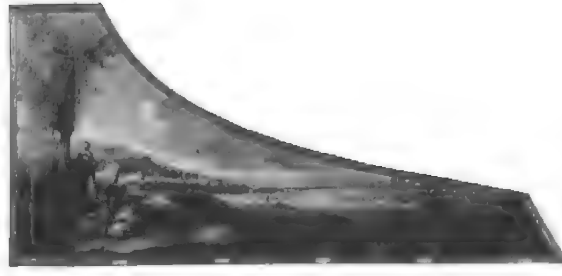
45.41



45.41



86.20



86.20

third quarter 17th century

### *Pastoral Scenes*

This panel, painted on both sides, is the lid of a harpsichord. The instrument, dated Rome 1658, was formerly ascribed to Girolamo Zenti.

Oil on wood,  $33\frac{1}{4} \times 73\frac{1}{2}$  in.

(84.5  $\times$  186.7 cm)

Purchase by subscription, 1886

86.20

MUSICAL INSTRUMENTS

17th century or later

### *Sleeping Venus; Angel Musicians*

This panel is the inside lid of a harpsichord.

Oil on wood,  $35 \times 75\frac{1}{2}$  in.

(88.9  $\times$  191.8 cm)

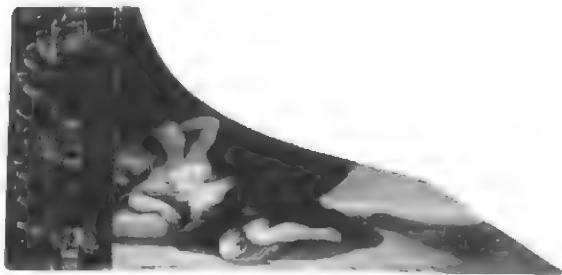
The Crosby Brown Collection of Musical Instruments, 1889

89.4.1231

MUSICAL INSTRUMENTS



86.20



89.4.1231

late 17th century

### *Landscapes*

These panels are the interiors of the instrument cover and keyboard cover of a late 17th-century Roman harpsichord.

Oil on wood; instrument cover

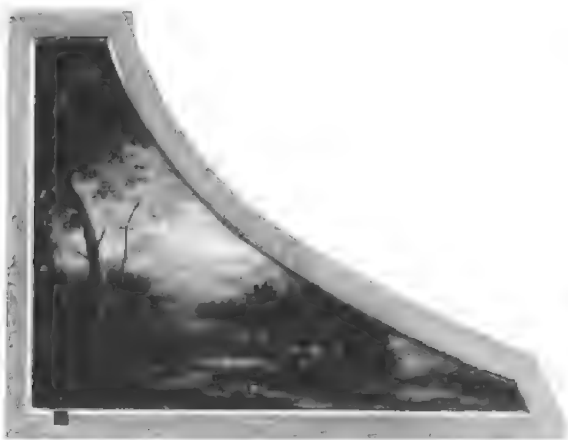
$27 \times 36\frac{3}{4}$  in. (68.6  $\times$  93.4 cm); keyboard

cover  $9\frac{1}{4} \times 32\frac{1}{8}$  in. (23.5  $\times$  81.6 cm)

Gift of Lilliana Teruzzi, 1971

1971.4.1

ESDA



1971.4.1



1971.4.1

**Giuseppe Bartolomeo Chiari**

Italian, Roman, 1654–1727

***Bathsheba at Her Bath***Oil on canvas,  $53\frac{1}{2} \times 38\frac{1}{2}$  in.

(135.9 × 97.8 cm)

Gift of Mario Modestini, 1993

1993.401



1993.401

**Jan Frans van Bloemen**

Flemish, 1662–1749

***Landscape with the Communion of Saint Mary of Egypt***Oil on canvas,  $38\frac{1}{2} \times 52\frac{1}{8}$  in.

(97.8 × 133.7 cm)

Gift of Mr. and Mrs. Harold H. Burns, 1966

66.186



66.186

**Giovanni Paolo Pannini (or Panini)**

Italian, Roman, 1691–1765

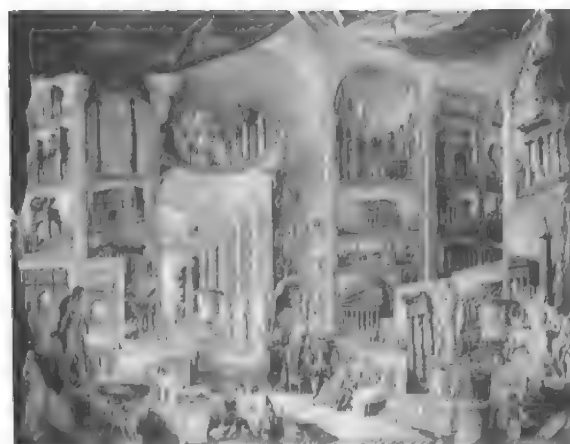
***Ancient Rome***Oil on canvas,  $67\frac{3}{4} \times 90\frac{1}{2}$  in.

(172.1 × 229.9 cm)

Signed, dated, and inscribed (lower left, on pedestal): I·P·PANINI ROMÆ / 1757

Gwynne Andrews Fund, 1952

52.63.1



52.63.1

***Modern Rome***

Pendant to 52.63.1

Oil on canvas,  $67\frac{3}{4} \times 91\frac{3}{4}$  in.

(172.1 × 233 cm)

Signed and dated (lower center, on base of statue of Moses): I.P. PANINI.1757

Gwynne Andrews Fund, 1952

52.63.2



52.63.2

***Interior of Saint Peter's, Rome***Oil on canvas,  $29\frac{1}{8} \times 39\frac{1}{4}$  in.

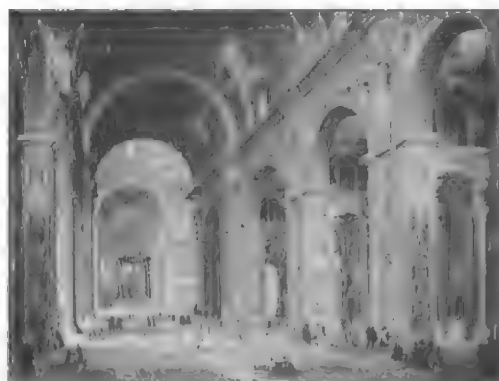
(74 × 99.7 cm)

Inscribed (around base of dome): TV ES

PETRVS ETS[VPER] . . . CELORVM (You are Peter and upon . . . of heaven [Matthew 16:18–19].)

Purchase, 1871

71.31



71.31

**Giovanni Maldura**

Italian, Roman, active by 1810, died 1849

***David at the Cave of Adullam***

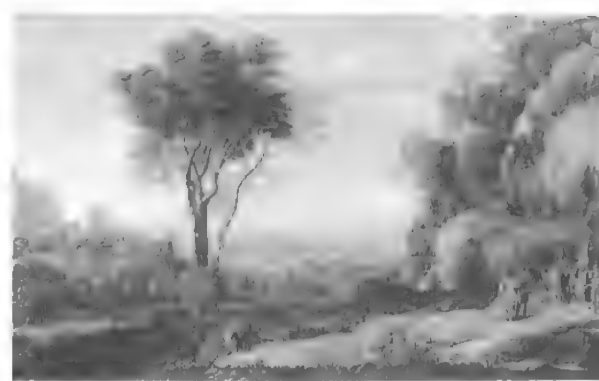
This is a copy of a painting by Claude Lorrain of 1658 (National Gallery, London).

Oil on canvas,  $45\frac{3}{4} \times 76$  in.

(116.2 × 193 cm)

Kretschmar Fund, 1921

21.184



21.184





03.37.1

**Pompeo Girolamo Batoni**

Italian, Roman, 1708–1787

***Portrait of a Young Man***Oil on canvas, 97<sup>1</sup>/<sub>8</sub> × 69<sup>1</sup>/<sub>4</sub> in.

(246.7 × 175.9 cm)

Inscribed (on books): ROMA / AN: E MO;; VITE

DE / PITTORI; ODISSEA / DI / OMERO / T: II:

(Rome . . . ; Lives of the Painters; Odyssey of Homer, Volume 2)

Rogers Fund, 1903

03.37.1

***Diana and Cupid***

Sir Humphrey Morice (1723–1785), to whom this picture was delivered in 1762, commissioned a portrait of himself from Batoni as a pendant (a version signed and dated 1762, and another, an autograph replica, are in private collections).

Oil on canvas, 49 × 68 in.

(124.5 × 172.7 cm)

Signed, dated, and inscribed (bottom):

Pompeo·Batoni·di Lucca·dipingeua·in Roma 1761·

Purchase, The Charles Engelhard Foundation, Robert Lehman Foundation Inc., Mrs.

Haebler Frantz, April R. Axton, L. H. P.

Klotz, and David Mortimer Gifts; and Gifts of Mr. and Mrs. Charles Wrightsman, George Blumenthal, and J. Pierpont Morgan, Bequests of Millie Bruhl Fredrick and Mary Clark Thompson, and Rogers Fund, by exchange, 1982

1982.438



1982.438

**Italian (Neapolitan or Avignon)****Painter**

mid-14th century

***The Adoration of the Magi***

This panel formed part of the same complex as an Annunciation and a Nativity (both Musée Granet, Aix-en-Provence).

Tempera on wood, gold ground; overall, with engaged frame,  $26\frac{1}{8} \times 18\frac{3}{8}$  in.

( $66.4 \times 46.7$  cm); painted surface, including tooled border,  $21\frac{3}{8} \times 15$  in. ( $54.3 \times 38.1$  cm)

Robert Lehman Collection, 1975

1975.1.9

ROBERT LEHMAN COLLECTION



1975.1.9



1975.1.102

**Roberto d'Odorisio**

Italian, Neapolitan, active about 1340–1382 or later

***Saints John the Evangelist and Mary Magdalen***

This panel is the right wing of a diptych; on the left wing is the Virgin with the Dead Christ (National Gallery, London).

Tempera on wood, gold ground,  $23 \times 15\frac{5}{8}$  in. ( $58.4 \times 39.7$  cm)

Robert Lehman Collection, 1975

1975.1.102

ROBERT LEHMAN COLLECTION



1975.1.29

**Andrea Delitio (Andrea da Lecce)**

Italian, Abruzzese, active second and third quarters 15th century

***The Virgin Annunciate***

This is the pinnacle of the right wing of a triptych. On the back is a black-on-red design representing brocade.

Tempera on wood, gold ground; overall, with engaged frame,  $19\frac{1}{2} \times 12$  in.

( $49.5 \times 30.5$  cm); painted surface  $16\frac{1}{8} \times 9\frac{1}{2}$  in. ( $41 \times 24.1$  cm)

Robert Lehman Collection, 1975

1975.1.29

ROBERT LEHMAN COLLECTION



1973.319

**Saturnino Gatti**

Italian, Abruzzese, 1463–1518

***The Translation of the Holy House of Loreto***

Tempera and gold on wood,  $33\frac{1}{4} \times 21\frac{5}{8}$  in. ( $84.5 \times 54.9$  cm)

Gwynne Andrews Fund, 1973

1973.319



59.40



1982.60.12

**Massimo Stanzione**

Italian, Neapolitan, 1585–1656

***Judith with the Head of Holofernes***

Oil on canvas,  $78\frac{1}{2} \times 57\frac{1}{2}$  in.

( $199.4 \times 146.1$  cm)

Gift of Edward W. Carter, 1959

59.40



1989.225



21.105

### Master of the Annunciations to the Shepherds

Italian, Neapolitan, active second quarter 17th century

#### *The Sense of Sight*

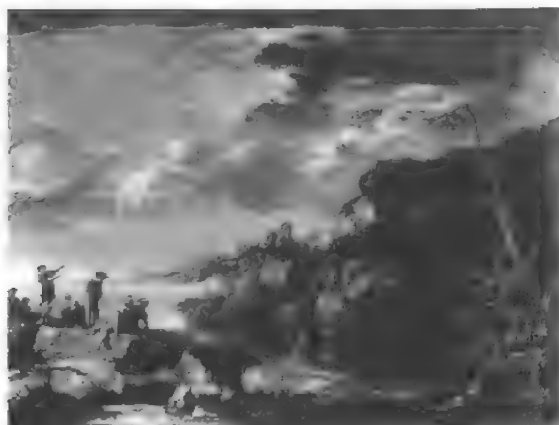
Oil on canvas; overall, with added strips,  $29\frac{7}{8} \times 24\frac{7}{8}$  in. (75.9 × 63.2 cm); without additions  $27\frac{3}{4} \times 21\frac{3}{4}$  in. (70.5 × 55.2 cm)  
The Jack and Belle Linsky Collection, 1982  
1982.60.12

### Andrea di Lione

Italian, Neapolitan, 1610–1685

#### *Tobit Burying the Dead*

A variant, on copper, is in a private collection.  
Oil on canvas,  $50\frac{1}{4} \times 68\frac{1}{2}$  in. (127.6 × 174 cm)  
Gwynne Andrews Fund, 1989  
1989.225



34.137



65.118

### Salvator Rosa

Italian, Neapolitan, 1615–1673

#### *Self-portrait*

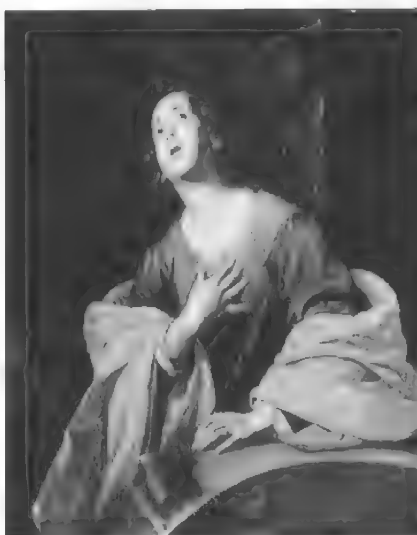
Oil on canvas,  $39 \times 31\frac{1}{4}$  in. (99.1 × 79.4 cm)  
Inscribed: (on paper) Salvatore Rosa dipinse nell'Eremo/e dono a Gio. Batt. Ricciardi/suo Amico (Salvator Rosa painted this in a solitary place and gave it to his friend Giovanni Battista Ricciardi); (on skull, in Greek) Behold, whither, when; (on book) SENECA [pentiment]  
Bequest of Mary L. Harrison, 1921  
21.105

#### *Bandits on a Rocky Coast*

Oil on canvas,  $29\frac{1}{2} \times 39\frac{3}{8}$  in. (74.9 × 100 cm)  
Signed (lower left): SR [monogram?]  
Charles B. Curtis Fund, 1934  
34.137



1978.402



43.23

#### *The Dream of Aeneas*

Oil on canvas,  $77\frac{1}{2} \times 47\frac{1}{2}$  in. (196.9 × 120.7 cm)  
Signed (lower right): SR [monogram]  
Rogers Fund, 1965  
65.118

### Mattia Preti

Italian, Neapolitan, 1613–1699

#### *Pilate Washing His Hands*

Oil on canvas,  $81\frac{1}{8} \times 72\frac{3}{4}$  in. (206.1 × 184.8 cm)  
Purchase, Gift of J. Pierpont Morgan and Bequest of Helena W. Charlton, by exchange, Gwynne Andrews, Marquand, Rogers, Victor Wilbour Memorial, and The Alfred N. Punnett Endowment Funds, and funds given or bequeathed by friends of the Museum, 1978  
1978.402

**Workshop of Bernardo Cavallino**

Italian, Neapolitan, 1616–1654

***Saint Catherine of Alexandria***

Oil on canvas, 50<sup>1</sup>/<sub>4</sub> × 40<sup>1</sup>/<sub>4</sub> in.

(127.6 × 102.2 cm)

Rogers Fund, 1943

43.23

**Giuseppe Recco**

Italian, Neapolitan, 1634–1695

***A Cat Stealing Fish***

Oil on canvas, 38 × 50<sup>1</sup>/<sub>2</sub> in.

(96.5 × 128.3 cm)

Signed (lower left): G R

Purchase, 1871

71.17



71.17



1973.311.2

**Luca Giordano**

Italian, Neapolitan, 1632–1705

***The Annunciation***

Oil on canvas, 93<sup>1</sup>/<sub>8</sub> × 66<sup>7</sup>/<sub>8</sub> in.

(236.5 × 169.9 cm)

Signed and dated (on base of prie-dieu):

L. Jordanus F. 1672

Gift of Mr. and Mrs. Charles Wrightsman,

1973

1973.311.2

***The Flight into Egypt***

Oil on canvas, 24<sup>1</sup>/<sub>4</sub> × 19<sup>1</sup>/<sub>4</sub> in.

(61.5 × 48.9 cm)

Gift of Mr. and Mrs. Harold Morton Landon,

1961

61.50



61.50



07.66



67.102



29.158.750



68.182

**Francesco Solimena**

Italian, Neapolitan, 1657–1747

***The Birth of the Virgin***Oil on canvas, 80½ × 67¼ in.  
(204.5 × 170.8 cm)

Rogers Fund, 1906

07.66

**Diego Pignatelli d'Aragona**

This is a sketch for a larger portrait (private collection).

Oil on canvas, 23¼ × 18¼ in.  
(59.1 × 46.4 cm)

Rogers Fund, 1967

67.102

**Italian (Neapolitan) Painter**

second quarter 17th century

***Luigi III, Prince of Venosa***Oil on canvas, 80½ × 48 in.  
(204.5 × 121.9 cm)Inscribed (lower right): ALOYSIVS III.COMPSLÆ  
/ COMES V<sup>s</sup> VENVSII / PRINCEPS PRIMVS. (Luigi  
III, fifth count of Conza, first prince of  
Venosa)Bashford Dean Memorial Collection, Funds  
from various donors, 1929

29.158.750

ARMS AND ARMOR

**Gaspare Traversi**Italian, Neapolitan, born about 1722, died  
1770***Saint Margaret of Cortona***Oil on canvas, 67¾ × 48¼ in.  
(172.1 × 122.6 cm)

Inscribed (on cross): INRI

Gwynne Andrews Fund, 1968

68.182

***Teasing a Sleeping Girl***Oil on canvas, 34⅛ × 42⅜ in.  
(86.7 × 107.6 cm)

Bequest of Harry G. Sperling, 1971

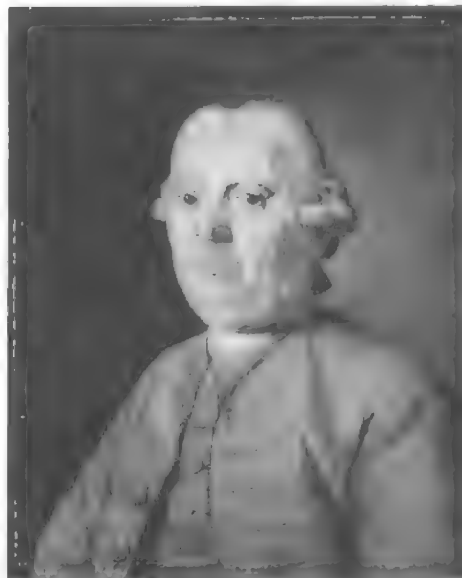
1976.100.19

**Attributed to Gaspare Traversi*****Portrait of a Man***Oil on canvas, 22 × 17½ in.  
(55.9 × 44.5 cm)Inscribed (falsely, right center): Goya / 1780  
H. O. Havemeyer Collection, Bequest of Mrs.  
H. O. Havemeyer, 1929

29.100.179



1976.100.19



29.100.179



# Alberto Pasini

Italian, 1826–1899

## *The Mosque of Sultan Achmet, Constantinople*

Oil on canvas, 35 × 26<sup>1</sup>/<sub>4</sub> in. (88.9 × 66.7 cm)

Signed and dated (lower left): A. Pasini. 1872.

Bequest of Collis P. Huntington, 1900

25.110.94

## *A Mosque*

Oil on canvas, 14<sup>5</sup>/<sub>8</sub> × 21<sup>3</sup>/<sub>4</sub> in. (37.1 × 55.2 cm)

Signed and dated (lower right): A. Pasini. 1886.

Bequest of Martha T. Fiske Collord, in memory of her first husband, Josiah M. Fiske, 1908

08.136.13

# Antonio Mancini

Italian, Roman, 1852–1930

## *A Circus Boy*

Oil on canvas, 59<sup>5</sup>/<sub>8</sub> × 28<sup>1</sup>/<sub>2</sub> in.

(151.4 × 72.4 cm)

Signed and dated (lower right): A. Mancini

1872

Bequest of Elizabeth U. Coles, in memory of her son, William F. Coles, 1892

92.1.62

# Giovanni Boldini

Italian, Ferrarese, 1845–1931

## *Gossip*

Oil on wood, 7 × 9<sup>1</sup>/<sub>2</sub> in. (17.8 × 24.1 cm)

Signed and dated (lower left): Boldini / 73

Catharine Lorillard Wolfe Collection, Bequest of Catharine Lorillard Wolfe, 1887

87.15.81

## *The Dispatch-Bearer*

Oil on wood, 16<sup>3</sup>/<sub>4</sub> × 13<sup>1</sup>/<sub>2</sub> in.

(42.5 × 34.3 cm)

Signed (lower left): Boldini–

Inscribed: (beside building entrance) 12; (on shop signs) OPTICIEN F, GLACE A R, HOTE[L] / VAR; (on messenger's bag) Garde Republicai[ne]

Bequest of Martha T. Fiske Collord, in memory of her first husband, Josiah M. Fiske, 1908

08.136.12

## *Mrs. Charles Warren-Cram* (Ella Brooks Carter, 1846–1896)

Oil on canvas, 19<sup>3</sup>/<sub>8</sub> × 14 in. (49.2 × 35.6 cm)

Signed and dated (lower left): Boldini 1885

Arms (upper left) of Sir Fulke Greville, Lord Brooke, reportedly an ancestor of the sitter, and of the Freiherren von Cramm family

Gift of Mrs. Edward C. Moën, 1959

59.78



25.110.94



08.136.13



92.1.62



87.15.81



08.136.12



59.78



47-71

**Consuelo Vanderbilt** (1876–1964), *Duchess of Marlborough, and Her Son, Lord Ivor Spencer-Churchill* (1898–1956)

Oil on canvas, 87 $\frac{1}{4}$  × 67 in.

(221.6 × 170.2 cm)

Signed and dated (lower right): Boldini/1906

Gift of Consuelo Vanderbilt Balsan, 1946

47-71

**Master of Pedret**

Spanish, Catalan, 12th century

***Virgin and Child Enthroned between the Archangels Michael and Gabriel***

These frescoes are from the central apse of the church of San Juan de Tredós, Valle d'Arán. The three large paintings are: (a) Virgin and Child, (b) Archangel Michael with Melchior, and (c) Archangel Gabriel with Balthasar and Caspar; they have been reassembled and are here shown as one work. There are, in addition, nine decorative fragments, irregular in size and shape [d–l not illustrated].

Fresco, mounted on canvas;

(a)  $125\frac{1}{2} \times 70\frac{1}{2}$  in. (318.8  $\times$  179.1 cm);(b)  $124\frac{3}{8} \times 101\frac{5}{8}$  in. (315.9  $\times$  258.1 cm);(c)  $123\frac{5}{8} \times 101\frac{1}{2}$  in. (314  $\times$  257.8 cm)

Inscribed: (left to right) MIHAEL / MELHIOR / BALDASAR / GAS / PA[R] / GABRIEL; (on Gabriel's scroll) POSTVL ACIVS (declaration)

The Cloisters Collection, 1950

50.180a–l

THE CLOISTERS

**Spanish Painters**

12th century

***Hunting Scene***

This fresco and the following eight (57.97.2–6, 59.196, 61.219, 61.248) were executed for the hermitage of San Baudelio de Berlanga, Soria. Six (57.97.1–6) are on long-term loan to the Prado, Madrid.

Fresco, transferred to canvas,  $71\frac{3}{4} \times 141$  in.(182.2  $\times$  358.1 cm)

The Cloisters Collection, 1957

57.97.1

THE CLOISTERS



57.97.1

***Hunting Scene***

Fresco, transferred to canvas,

 $71\frac{7}{8} \times 96\frac{1}{4}$  in. (182.6  $\times$  244.5 cm)

The Cloisters Collection, 1957

57.97.2

THE CLOISTERS



57.97.2



57.97.6

***Decorative Panel***

Fresco, transferred to canvas,

 $60\frac{7}{8} \times 44\frac{1}{4}$  in. (154.6  $\times$  112.4 cm)

The Cloisters Collection, 1957

57.97.6

THE CLOISTERS



61.219



57.97.3

***Camel***

Fresco, 96 × 53½ in. (243.8 × 135.9 cm)

The Cloisters Collection, 1961

61.219

THE CLOISTERS

***Warrior with a Shield***

Fresco, transferred to canvas,

112¾ × 51⅞ in. (286.4 × 131.8 cm)

The Cloisters Collection, 1957

57.97.3

THE CLOISTERS

***Elephant***

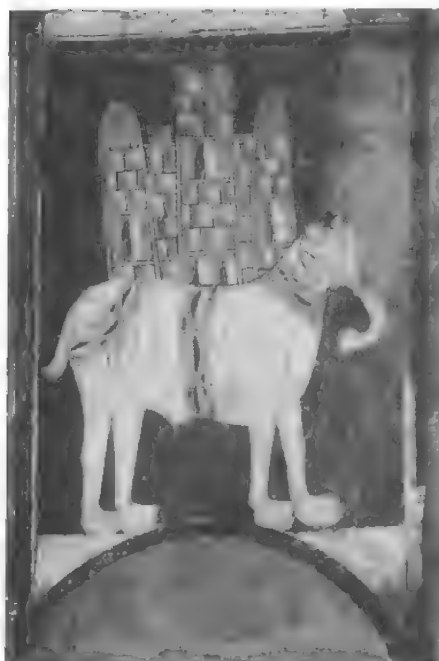
Fresco, transferred to canvas, 80¾ × 53¼ in.

(205.1 × 135.3 cm)

The Cloisters Collection, 1957

57.97.5

THE CLOISTERS



57.97.5



57.97.4

***Bear***

Fresco, transferred to canvas,

78½ × 44¼ in. (199.4 × 112.4 cm)

The Cloisters Collection, 1957

57.97.4

THE CLOISTERS

***The Healing of the Blind Man and the Raising of Lazarus***

Fresco, transferred to canvas, 65 × 134 in.

(165.1 × 340.4 cm)

Gift of The Clowes Fund Incorporated and

E. B. Martindale, 1959

59.196

THE CLOISTERS

***The Temptation of Christ***

Fresco, 69¼ × 119¼ in. (175.9 × 302.9 cm)

The Cloisters Collection and Gift of E. B.

Martindale, 1961

61.248

THE CLOISTERS



59.196



61.248

**Spanish (Castilian) Painter**

early 13th century

***Lion with a Frieze; Wyvern with a Frieze***

These frescoes are from the clerestory of the chapter house of the monastery of San Pedro de Arlanza, near Hortigüela, Burgos.

Fresco, mounted on canvas; lion (1a) and wyvern (2a), each 89 × 132 in.

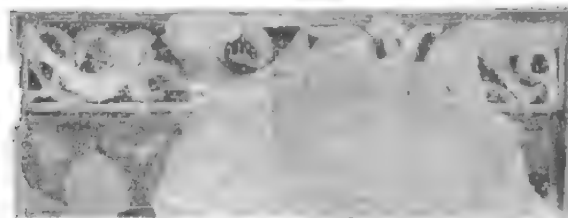
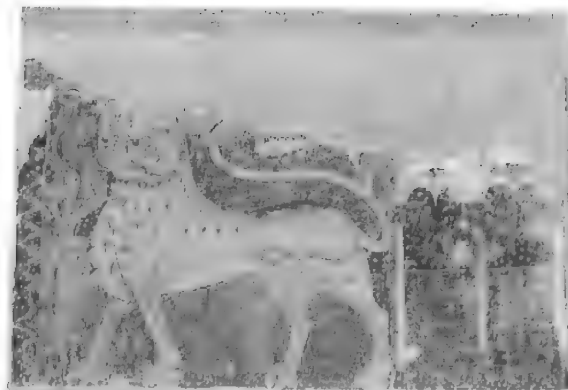
(226.1 × 335.3 cm); each frieze (1b, 2b)

48 × 132 in. (121.9 × 335.3 cm)

The Cloisters Collection, 1931

31.38.1ab–2ab

THE CLOISTERS



31.38.1ab



31.38.2ab

**Spanish Painters**

13th-century style (20th century)

***Scenes from the Life of Christ***

These two panels and the following (1977.94) are from the housing of the same shrine. The scenes (top to bottom) are: (a) the Betrayal of Christ and the Payment of Judas and Christ's Descent into Limbo and (b) the Deposition and the Entombment.

Tempera on wood; (a) 41½ × 15½ in.

(105.4 × 39.4 cm); (b) 41½ × 16⅜ in.

(105.4 × 41.6 cm)

Inscribed: [mostly illegible]

The Cloisters Collection, 1955

55.62ab

THE CLOISTERS

***Scenes from the Life of Christ***

The scenes (top to bottom) are: Christ Entering Jerusalem (right half), the Flagellation, and Three Marys at the Tomb (right half).

Tempera on wood, 59 × 10½ in.

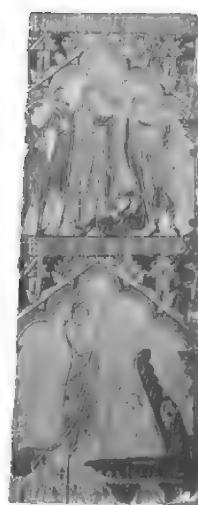
(149.9 × 26.7 cm)

Inscribed: [mostly illegible]

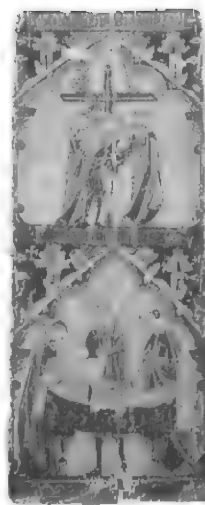
Bequest of Carl Otto von Kienbusch, 1977

1977.94

THE CLOISTERS



55.62a



55.62b



1977.94

13th-century style (of uncertain date)

***Processional Crucifix***

Tempera on canvas, laid down on wood,

54½ × 32⅞ in. (138.4 × 83.5 cm)

Inscribed (recto and verso) with the names of Christ and the four Evangelists

The Cloisters Collection, 1955

55.120.3

THE CLOISTERS

***Christ in a Mandorla with the Twelve Apostles* (altar frontal)**

Tempera on wood; overall 40½ × 54 in.

(102.9 × 137.2 cm); main panel

32½ × 44⅜ in. (82.6 × 112.7 cm)

The Cloisters Collection, 1957

57.49

THE CLOISTERS

**Spanish (Catalan) Painter**

late 13th/early 14th century

***The Miracle of the Jewels***

This fresco is one of a series depicting scenes from the life of Saint John the Evangelist from the church of San Fructuoso, Bierge, Huesca.

Fresco, transferred to canvas, 47 × 61⅜ in.

(119.4 × 155.9 cm)

Inscribed (top): FILOS[O]F[U]2: CRATON: (the philosopher Craton)/·ioh[ANNE]S·

AP.[OSTO]L[U]S· (John the Apostle)

The Cloisters Collection, 1950

50.162

THE CLOISTERS

**Spanish (Castilian) Painter**

late 14th century

***Saint Andrew and Scenes from the Creation; Scenes from the Life of Saint Andrew***

These are the recto and verso, still joined, of a panel of an altarpiece, one other fragment of which is recorded (location unknown). Recto: (top) Creation of Animals and Creation of Adam; (center) Creation of Eve and Presentation of Eve to Adam; (bottom) Saint Andrew with Kneeling Donors. Verso: (top) Saint Andrew in a Fishing Boat and Christ Calling Saint Andrew; (center) Saint Andrew Preaching; (bottom) Saint Andrew Baptizing a Child, King Adoring a Demon, and Saint Andrew

Tempera on wood, gold ground,

78¼ × 39¾ in. (198.8 × 101 cm)

Inscribed (in Spanish): (recto, center left) DIO

LA SACA OS LA COSTI EL ADAM DORMI (God takes the bone from the sleeping Adam's rib);

(recto, center right) CRIO DIO AEBA DE LA





55.120.3 (recto)



55.120.3 (verso)

COSTI EL [ADAM] (God creates Eve from [Adam's] rib); (recto, bottom) INSENSA EL ANGEL / SANT ANDRES APOSTOL / INSENSA EL ANGEL (censing angel / Saint Andrew the Apostle / censing angel); (left to right, on donors' scrolls, with their names) . . . AIS DAMIGO; ANOTRO [TR elided] FERANDES DE ANASTRO; MARTIN PERIS DE ANASTROELRA; (on donors' books) OSE POR SANT ANDRES ROG (Saint Andrew prays for . . .); (verso, top) SANT ANDRES ANDA PESCANDO LLAMA . . . CRISTO (Saint Andrew goes fishing, Christ calls . . .); (verso, center) SANT ANDRES PEDRICA A LAS GENTES PAGANAS (Saint Andrew preaches to the pagan people); (verso, bottom left) BATISA SANT ANDRES (Saint Andrew baptizes); (verso, bottom right) ADORA EL RE EL IDOLO SANT ANDRES (the king adores the idol, Saint Andrew)  
The Cloisters Collection, 1925  
25.120.257  
THE CLOISTERS

### Spanish Painter

late 14th/early 15th century

#### *Virgin and Child with Scenes from the Lives of the Virgin and of Christ*

These panels from an altarpiece are:

(a) Coronation of the Virgin (with the Virgin and Child below); (b) Crucifixion (with the Dormition below); (c) Pentecost (with the Resurrection below); (d) Nativity (with the Adoration of the Magi below); (e) Ascension; (f) Annunciation; (g) predella.

Tempera on wood, gold ground;

(a) 70<sup>1</sup>/<sub>2</sub> × 38 in. (179.1 × 96.5 cm);

(b) 66<sup>7</sup>/<sub>8</sub> × 37<sup>3</sup>/<sub>4</sub> in. (169.9 × 95.9 cm);

(c) 70<sup>3</sup>/<sub>4</sub> × 28 in. (179.7 × 71.1 cm);

(d) 71 × 27<sup>1</sup>/<sub>4</sub> in. (180.3 × 69.2 cm);

(e) 51<sup>1</sup>/<sub>2</sub> × 27<sup>1</sup>/<sub>2</sub> in. (130.8 × 69.9 cm);

(f) 51 × 27<sup>1</sup>/<sub>2</sub> in. (129.5 × 69.9 cm);

(g) 15<sup>1</sup>/<sub>4</sub> × 94<sup>1</sup>/<sub>2</sub> in. (38.7 × 240 cm)

Inscribed: (Dormition [b], on books) In exitu / isr[ae]l de e / gipto do / m[us] la / cob / p[o]p[u]lō / barba / ro: Fac / taest: / iudea / s[anc]tifica / cio ei[u]s / isr[ae]l po / testas / e[i]us ma / re vi / dit et / fugit / jorda / [n]us qu[i]l / cō[n]ver / sus est / retror / sum (When Israel went out of Egypt, the house of Jacob from a people of strange language; Judah was his sanctuary, and Israel his dominion. The sea saw it, and fled: Jordan was driven back [Psalms 114:1–3].); (on scrolls held by prophets [b] Elijah and Enoch) with their names; (Annunciation [f]) Ecce: / ancilla / d[omi]nī: Fi / at mi / chi se / cundū[m] / verbū[m] / tuum / Añē[n] (Behold the handmaid of the Lord; be it unto me according to thy word [Luke 1:38].); (on predella [g], on scroll held by angel at right) Raphael

The Cloisters Collection, 1957

57.50a–g

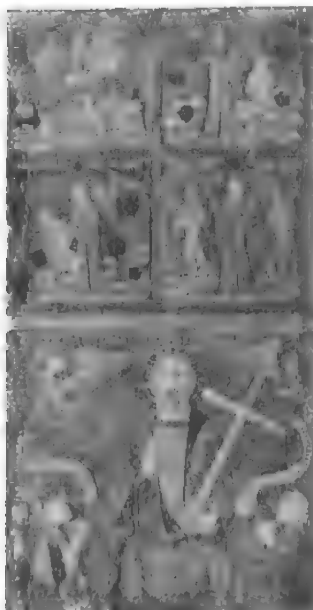
THE CLOISTERS



57.49



50.162



25.120.257 (recto)



25.120.257 (verso)

**Spanish (Valencian) Painter**

early 15th century

***The Trinity Adored by All Saints* (retable)**

Central panel: the Crucifixion with Implements of the Passion, the Throne of Grace, and Saint Michael Triumphant; lateral panels: the Annunciation, prophets and patriarchs, apostles and evangelists, martyrs, monastic and ascetic saints, and women saints [some of the saints, notably Honoratus and Narcissus of Gerona, are peculiar to Valencia]

Tempera and gold on wood; central panel, overall  $67\frac{1}{2} \times 22$  in. (171.5  $\times$  55.9 cm); left panel, overall  $67\frac{3}{4} \times 20\frac{1}{8}$  in. (172.1  $\times$  51.1 cm); right panel, overall  $67\frac{7}{8} \times 20\frac{1}{8}$  in. (172.4  $\times$  51.1 cm)

Inscribed with the names of patriarchs, prophets, and saints [some repainted and some interchanged]

Arms (middle center) of the Cervellon family of Catalonia

Fletcher Fund, 1939

39.54



57.50a–g



39.54

**Spanish (Catalan) Painter**

early 15th century

***Saint Andrew with Scenes from His Life* (retable)**

Central panel: (above) Virgin and Child with Saints Catherine of Alexandria, Mary Magdalen, and angels and (below) Saint Andrew; left panel: (above) Calling of Saint Andrew and (below) Punishment of a Wicked Mother; right panel: (above) Crucifixion of Saint Andrew and (below) Saint Andrew Saving a Bishop from the Devil Disguised as a Fair Woman; predella (left to right): Saint Andrew and the Woman Who Prayed to Diana on Behalf of Her Sister, Woman Bringing the Saint to Her Sister, Saint Andrew Driving Away Devils in the Form of Dogs, the Man of Sorrows, Saint Andrew Raising a Dead Youth, and Saint Andrew Bringing Drowned Men to Life

Tempera on wood, gold ground, overall  $123\frac{1}{4} \times 123\frac{5}{8}$  in. (313.1  $\times$  314 cm)

Rogers Fund, 1906

06.1211.1–9

THE CLOISTERS



06.1211.1–9



76.10

**Miguel Alcañiz (or Alcanyis)**

Spanish, Valencian, active by 1408, died after 1447

***Saint Giles with Christ Triumphant over Satan and the Mission of the Apostles***

This lateral panel, the Ascension (central panel), Saint Vincent, and banco panels representing the Flagellation (last recorded 1921), the Entombment, and the Noli Me Tangere (all others Hispanic Society, New York) are from a retable that was probably commissioned by Vicente Gil, whose will dates from 1428, for the church of San Juan del Hospital in Valencia. The central panel has been attributed to the Master of the

Bambino Vispo, who is now identified with Gherardo Starnina (born about 1354, died before 1413).

Tempera on wood, gold ground; overall  $59\frac{5}{8} \times 39\frac{1}{2}$  in. (151.4  $\times$  100.3 cm);

upper left panel, painted surface

$24\frac{1}{8} \times 16\frac{7}{8}$  in. (61.3  $\times$  42.9 cm);

lower left panel, painted surface

$24\frac{3}{8} \times 16\frac{7}{8}$  in. (62.5  $\times$  42.9 cm); right

panel, painted surface  $46\frac{1}{8} \times 16\frac{7}{8}$  in.

(117.2  $\times$  42.9 cm)

Inscribed: (upper left, on scrolls) ·iste·ē[st]· d[omi]n[us]· rex· glori[a]· / ·et dominus ·fortis· in p[rae]lio (This is the Lord, King of glory, and the Lord mighty in battle [Psalms 24:8].); (lower left) ·hite· per· vniversvm

·mvndvm· / p[ro]p[ter] [rae]dicare· evangelivm· o[mn]iū · creatvr[a]· (Go ye into all the world, and preach the gospel to every creature [Mark 16:15].)

Gift of J. Bruyn Andrews, 1876

76.10

**Spanish (Valencian) Painter**

first quarter 15th century

***Saint Michael and the Dragon***

Tempera on wood, gold ground,  $41\frac{3}{8} \times 40\frac{3}{4}$  in. (105.1  $\times$  103.5 cm)

Rogers Fund, 1912

12.192



12.192



32.100.123

**Spanish (Catalan) Painter**

early 15th century

***Christ among the Doctors***Tempera and gold on wood, 44 × 30 in.  
(111.8 × 76.2 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.123

**Master of Riglos**

Spanish, Aragonese, about 1450

***The Virgin***

This banco panel and four others—the Man of Sorrows, Saint John the Evangelist, and Saint Barbara (all location unknown), and Saint Catherine of Alexandria (private collection)—may have belonged to a retablo from the convent of San Martín, Huesca, Aragon.

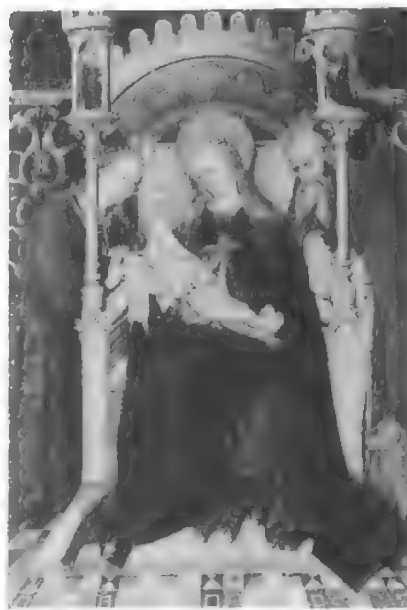
Tempera and oil on wood, gold ground,  
overall 18<sup>3</sup>/<sub>4</sub> × 15<sup>7</sup>/<sub>8</sub> in. (47.6 × 40.3 cm)

Gift of Walter C. Baker, 1952

52.35



52.35



32.100.105

**Spanish Painter**

mid-15th century

***Virgin and Child Enthroned with Saints Catherine and Jerome***Tempera, oil, and gold on wood,  
20<sup>3</sup>/<sub>8</sub> × 13<sup>3</sup>/<sub>4</sub> in. (51.8 × 34.9 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.105

**Spanish (Catalan) Painter**

mid-15th century

***Salome Dancing before Herod***This painting and the following two  
(32.100.127, 128) are from the same altarpiece.  
Tempera and gold on wood, 34<sup>1</sup>/<sub>4</sub> × 33<sup>3</sup>/<sub>4</sub> in.  
(87 × 85.7 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

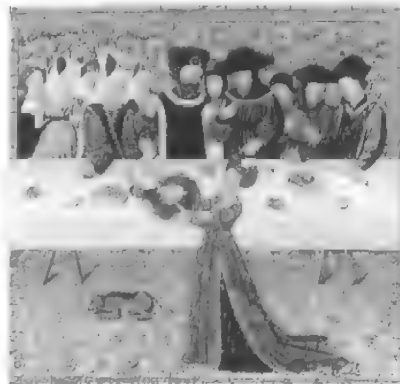
32.100.126



32.100.126



32.100.127



32.100.128

***The Beheading of Saint John the Baptist***Tempera and gold on wood, 33<sup>3</sup>/<sub>4</sub> × 34 in.  
(85.7 × 86.4 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.127

***Salome with the Head of Saint John the Baptist***Tempera and gold on canvas, transferred from  
wood, 34<sup>1</sup>/<sub>2</sub> × 34<sup>1</sup>/<sub>2</sub> in. (87.6 × 87.6 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.128

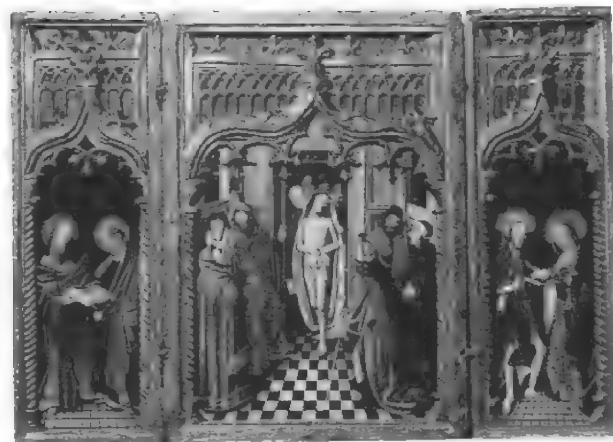
**Pedro Sánchez I**

Spanish, Seville, active 1454–1480

***Christ before Pilate; Saints Paul and Peter; Saints John the Baptist and John the Evangelist* (triptych)**Oil and gold on wood; central panel, overall  $25\frac{1}{4} \times 18\frac{3}{4}$  in. (64.1  $\times$  47.6 cm); each wing, overall  $25\frac{1}{4} \times 8\frac{7}{8}$  in. (64.1  $\times$  22.5 cm)

Gift of Dr. Foo Chu and Dr. Marguerite Hainje-Chu, 1982

1982.447



1982.447



55.120.2

**Master of Belmonte**

Spanish, Aragonese, active about 1460–1490

***Saint Michael***

This is the central panel from the retablo of the high altar of the parish church of San Miguel, Belmonte de Calatayud. Additional panels, by at least two other artists, are in the Museu d'Arte de Catalunya, Barcelona, and in a private collection.

Tempera, oil, and gold on wood,  $83\frac{1}{2} \times 47$  in. (212.1  $\times$  119.4 cm)

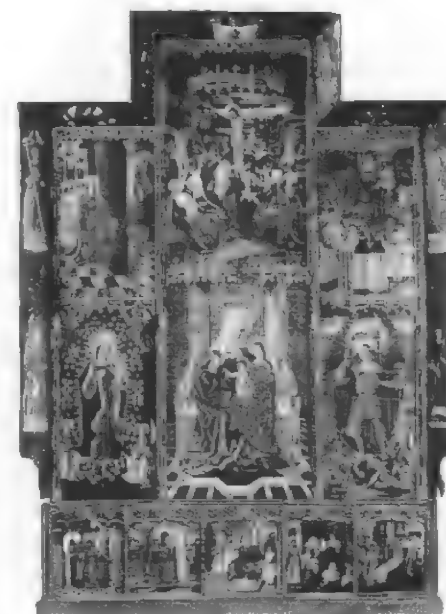
The Cloisters Collection, 1955

55.120.2

THE CLOISTERS



25.120.668–671, 673, 674, 927–929



38.141a–o

**Domingo Ram**

Spanish, Aragonese, active 1464–1507

***Saint John the Baptist with Scenes from His Life* (retablo)**

Central panel: Crucifixion, Visitation, and Saint John the Baptist Enthroned; left panel: Annunciation to Zacharias, Saint John Preaching, and Saint John Reproving Herod; right panel: Birth of Saint John, Baptism of Christ, and Banquet of Herod with the Beheading of Saint John; predella: Saints Martial, Sebastian, Mary Magdalen, Bridget, Christopher, and William

Tempera on wood, gold ground, overall  $139 \times 100$  in. (353.1  $\times$  254 cm) [upright panels truncated, modern frame]

Inscribed: (on cross) inri; (upper left, on angel's scroll) ioh[anne]s est no[m]ine eius (John is his name); (left to right, on banco) sant marcal sant sabastia santa mag santa brigida sant quilen

The Cloisters Collection, 1925

25.120.668–671, 673, 674, 927–929

THE CLOISTERS



44.63.1ab (detail)



44.63.1ab



44.63.1ab (detail)

**Spanish (Aragonese) Painter**

1473 or 1483

***Saint Anne with the Virgin and Child; Virgin of the Rosary; Saint Michael* (retablo)**

Central panel: Crucifixion and Saint Anne Enthroned with the Virgin and Child; left panel: Miracle of the Gentleman of Cologne and Virgin of the Rosary; right panel: Miracle of Monte Gargano and Saint Michael; predella (left to right): Expulsion of Joachim





10.12



61.249

from the Temple, Meeting at the Golden Gate, Mass of Saint Gregory, Birth of the Virgin, and Presentation of the Virgin. The dust guards are decorated with angels holding instruments of the Passion.

Tempera and gold on wood, including dust guards, overall 184 × 133 in. (467.4 × 337.8 cm) Dated and inscribed: (on cross) inri; (below predella, in raised gold letters) SA[B?]EMO A[N] FECHO FAZER LOS MUY ONRADOS MOSE[N] MIGUEL ARMISE[N] IATON INCET ENEL ANYO DEMIL CCC[L]XX[x?]III (The most honorable Mosén Miguel Armisen and Atón Incet have caused this to be made in the year 1473 [1483?])

Gift of Mrs. Herbert Shipman, in memory of her father and mother, Edson and Julia Wentworth Bradley, 1938

38.141a–o

THE CLOISTERS

### Spanish Painter

second half 15th century

#### *Paschal Candlestick*

The shaft is hexagonal, tapering at the top, with three tiers containing six panels separated by vertical crockets. The panels represent (top to bottom, clockwise): the Angel Expelling Adam and Eve from Eden; the prophets Zacharias, Ezekiel, and Jeremiah; Saints Clare, Louis of Toulouse, Francis, Bernardino of Siena, Anthony of Padua, and Benedict; and the apostles Philip, Bartholomew, Thomas, Barnabas, John the Evangelist, and Matthew.

Tempera on wood, gold ground, overall 77 × 17<sup>1</sup>/<sub>4</sub> in. (195.6 × 43.8 cm)

Inscribed (on scrolls) with the names of the prophets, saints, and apostles

Fletcher Fund, 1944

44.63.1ab

THE CLOISTERS

### Bonnat Master

Spanish, Aragonese, late 15th century

#### *Scenes from the Passion*

The scenes comprising the banco are: the Agony in the Garden, the Betrayal, Christ before Caiaphas, Christ Crowned with Thorns, the Flagellation, and Christ before Pilate; below each scene, in a medallion, is the head of one of the apostles (third from left, Saint James the Greater). There was probably a tabernacle at the center.

Tempera and gold on wood; left panel, overall 55<sup>7</sup>/<sub>8</sub> × 61<sup>1</sup>/<sub>8</sub> in. (141.9 × 155.3 cm); right panel, overall 56<sup>1</sup>/<sub>2</sub> × 62<sup>3</sup>/<sub>8</sub> in. (143.5 × 158.4 cm)

Inscribed: (in third scene) SPQ[R]; (below, in medallions, on scrolls, with quotations from the Apostles' Creed) Credo in d[e]u[m] p[at]r[em] om[ni]p[ot]ent[em] cr[ea]to[re]m c[ae]li et terr[ae] / et in ih[esu]m x[ristu]m filium ejus unicu[m] d[omi]n[u]m n[ost]r[u]m / q[ui] co[n]cep[ti]o[n]e[m] d[e] sp[iritu] s[an]c[t]o natus ex maria vergi[n]e / [omnipotent]i s[an]c[t]o in d[e]ntur[us] e[st] iudic[are] vivos et m[ortu]os / s[an]c[t]o credo in in s[an]c[t]u[m] s[an]c[t]u[m] / s[an]c[t]u[m] e[cc]l[esi]a[m] catholicam s[an]c[t]o[rum] communionem (I believe in God, Father almighty, creator of heaven and earth / And in Jesus Christ, his only Son, Our Lord / Who was conceived of the Holy Spirit, born of the Virgin Mary / [of the (Father)] almighty, from there he will come to judge the living and the dead / [?] I believe in the Holy Spirit / [?] the holy Catholic Church [the communion of] Saints)

Gift of William M. Laffan, 1910

10.12

THE CLOISTERS

### Spanish (Oña) Painter

Spanish, Castilian, late 15th century

#### *Six Apostles*

Tempera on wood, gold ground, overall 35<sup>1</sup>/<sub>8</sub> × 93 in. (89.2 × 236.2 cm)

Inscribed (on halos): SANTIAGO, SAN JUAN, SAN PEDRO, SAN PAULO, SAN ANDRES, BARTOLOME

Gift of Irma N. Straus, 1961

61.249



**Spanish (Castilian) Painter**

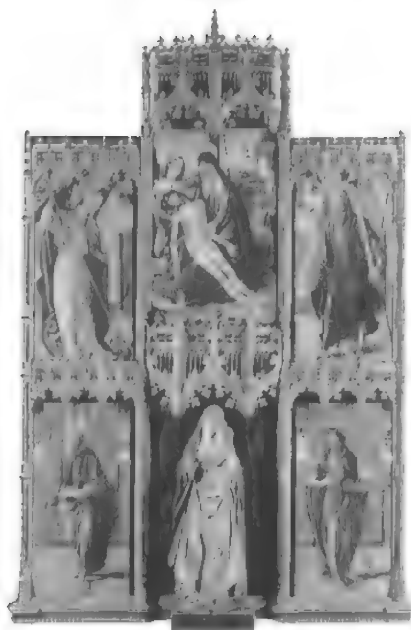
late 15th century

***Virgin and Child with the Pietà and Saints* (retable)**

Central section: painted sculpture of the Virgin and Child with the Pietà (a) above; left and right panels: Archangel Michael (e) upper left and Saints Andrew (b) upper right, Peter (c) lower left, and John the Baptist (d) lower right

Tempera and gold on wood; (a)  $49\frac{1}{4} \times 24\frac{1}{4}$  in. (125.1  $\times$  61.5 cm); (b)  $49 \times 24\frac{3}{4}$  in. (124.5  $\times$  62.9 cm); (c)  $57 \times 29$  in. (144.8  $\times$  73.7 cm); (d)  $49 \times 24\frac{3}{4}$  in. (124.5  $\times$  62.9 cm); (e)  $49 \times 24\frac{1}{2}$  in. (124.5  $\times$  62.2 cm)

Bequest of George Blumenthal, 1941  
41.190.27a–e



41.190.27a–c



41.190.28a–d

**Morata Master**

Spanish, Aragonese, late 15th century

***Virgin and Child Enthroned with Scenes from the Life of the Virgin* (retable)**

Central panel: Virgin and Child Enthroned and Coronation of Virgin Flanked by Music-making Angels; left panel: Annunciation and Nativity; right panel: Adoration of the Magi and Resurrection. The dust guards are decorated with unidentified escutcheons.

Tempera and gold on wood; central panel, below,  $52 \times 34\frac{5}{8}$  in. (132.1  $\times$  87.9 cm); central panel, above,  $43\frac{3}{4} \times 34\frac{1}{2}$  in. (111.1  $\times$  87.6 cm); each side panel  $84\frac{1}{2} \times 22\frac{3}{4}$  in. (214.6  $\times$  57.8 cm)

Inscribed (below each scene) with the identification of the subject

Bequest of George Blumenthal, 1941  
41.190.28a–d



1976.100.24



58.145.1

**Spanish Painter**

about 1490

***The Mass of Saint Gregory***

Oil and gold on wood,  $28\frac{3}{8} \times 21\frac{7}{8}$  in. (72.1  $\times$  55.6 cm)

Bequest of Harry G. Sperling, 1971  
1976.100.24



88.3.82



58.145.2



55.174

**Budapest Master**

Spanish, Castilian, about 1500

***The Annunciation***

Oil and gold on canvas, transferred from wood,  $32 \times 20\frac{1}{4}$  in. (81.3  $\times$  51.4 cm)

Inscribed: (on banner) Ave gracia plena / dominus / tecum; (on halo) santa: mari[a]

Bequest of Muriel Stokes, 1958  
58.145.1



1976.100.18



1975.1.145

**Osma Master**

Spanish, Castilian, about 1500

***Saint Anne Enthroned with the Virgin and Child***Tempera and gold on wood, 59 × 32 in.  
(149.9 × 81.3 cm)

Gift of Coudert Brothers, 1888

88.3.82

**Frei Carlos**

Portuguese, active second quarter 16th century

***Saint Vincent, Patron Saint of Lisbon***Oil on wood, 64 × 20<sup>7</sup>/<sub>8</sub> in. (162.6 × 53 cm)

Bequest of Muriel Stokes, 1958

58.145.2

**Attributed to Juan Pantoja de la Cruz**

Spanish, 1551–1608/9

***Portrait of a Young Woman***

Oil on canvas, 25 × 22 in. (63.5 × 55.9 cm)

Gift of Jean Ferry, in memory of her husband,  
Mansfield Ferry, 1955

55.174



1978.416

**Alonso Sánchez Coello**

Spanish, 1531/32–1588

***Portrait of a Woman***Oil on canvas, 38<sup>3</sup>/<sub>4</sub> × 28<sup>3</sup>/<sub>8</sub> in. (98.4 × 72.1 cm)

Bequest of Harry G. Sperling, 1971

1976.100.18

**El Greco (Domenikos Theotokopoulos)**

Greek, 1541–1614

***Christ Carrying the Cross***Oil on canvas, 41<sup>3</sup>/<sub>8</sub> × 31 in.

(105.1 × 78.7 cm)

Signed (on cross, above Christ's left hand, in  
Greek): Domenikos Theotokopoulos made this  
Robert Lehman Collection, 1975

1975.1.145

ROBERT LEHMAN COLLECTION

***The Miracle of Christ Healing the Blind***Oil on canvas, 47 × 57<sup>1</sup>/<sub>2</sub> in.

(119.4 × 146.1 cm)

Gift of Mr. and Mrs. Charles Wrightsman,

1978

1978.416



29.100.6

**El Greco (Domenikos Theotokopoulos)**

Greek, 1541–1614

***View of Toledo***

Oil on canvas,  $47\frac{3}{4} \times 42\frac{3}{4}$  in. (121.3  $\times$  108.6 cm)

Signed (lower right, in Greek): Domenikos

Theotokopoulos / made this

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.6

***Portrait of a Man***

Oil on canvas,  $20\frac{3}{4} \times 18\frac{3}{8}$  in.

(52.7  $\times$  46.7 cm)

Purchase, Joseph Pulitzer Bequest, 1924

24.197.1



24.197.1



1975.1.146



29.100.5

***Saint Jerome as a Cardinal***Oil on canvas, 42<sup>1</sup>/<sub>2</sub> × 34<sup>1</sup>/<sub>4</sub> in.

(108 × 87 cm)

Robert Lehman Collection, 1975

1975.1.146

ROBERT LEHMAN COLLECTION

***Portrait of a Cardinal, Probably Cardinal Don Fernando Niño de Guevara***

(1541–1609)

Oil on canvas, 67<sup>1</sup>/<sub>4</sub> × 42<sup>1</sup>/<sub>2</sub> in.

(170.8 × 108 cm)

Signed (lower center, on paper, in Greek):

Domenikos Theotokopoulos / made this

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.5

***The Adoration of the Shepherds***Oil on canvas, 56<sup>7</sup>/<sub>8</sub> × 39<sup>7</sup>/<sub>8</sub> in.

(144.5 × 101.3 cm); with added strips

64<sup>1</sup>/<sub>2</sub> × 42 in. (163.8 × 106.7 cm)

Inscribed (on scrolls): GLOR[IA] INEXC[ELSI]

D]EO / HOMI[NIBVS] / LAVDAMVSTE

BENEDICIMV[STE] (Glory to God in the

highest. . . . We praise thee, we bless thee

[from the Greater Doxology].)

Rogers Fund, 1905

05.42

***The Adoration of the Shepherds***Oil on canvas, 43<sup>1</sup>/<sub>2</sub> × 25<sup>5</sup>/<sub>8</sub> in.

(110.5 × 65.1 cm)

Signed (lower left, in Greek): Domenikos

Theotokopoulos / made this [largely illegible

because of an old tear]

Bequest of George Blumenthal, 1941

41.190.17

***The Vision of Saint John***

Unfinished altarpiece, probably intended for the church of the hospital of Saint John the Baptist, Toledo

Oil on canvas (top truncated),

87<sup>1</sup>/<sub>2</sub> × 76 in. (222.3 × 193 cm); with addedstrips 88<sup>1</sup>/<sub>2</sub> × 78<sup>1</sup>/<sub>2</sub> in. (224.8 × 199.4 cm)

Rogers Fund, 1956

56.48

***Workshop of El Greco***

Spanish, about 1610

***Saint Andrew***Oil on canvas, 43<sup>1</sup>/<sub>4</sub> × 25<sup>1</sup>/<sub>4</sub> in.

(109.9 × 64.1 cm)

Bequest of Stephen C. Clark, 1960

61.101.8

**Spanish Painters**

early 17th century

***Portrait of a Man in Armor***

Oil on canvas, 81 × 43 in.

(205.7 × 109.2 cm)

Bashford Dean Memorial Collection, Funds from various donors, 1929

29.158.755

ARMS AND ARMOR

***Doña Marianna Stampa Parravicina* (born 1612), *Condesa di Segrate***

Oil on canvas, 80½ × 46 in.

(204.5 × 116.8 cm)

Inscribed (upper left): D.MARIANA STAM / PARAVICINA CONTE / SA DI SÁNGRATE

Bequest of Helen Hay Whitney, 1944

45.128.15



05.42



41.190.17

**Jusepe de Ribera**

Spanish, 1591-1652

***The Holy Family with Saints Anne and Catherine of Alexandria***

Oil on canvas, 82½ × 60¾ in.

(209.6 × 154.3 cm)

Signed, dated, and inscribed (right): Jusepe de Ribera español / accademico RO<sup>mo</sup> (member of the Roman Academy [Accademia di San Luca]) / .F.1648

Samuel D. Lee Fund, 1934

34.73



56.48



61.101.8

**Francisco de Zurbarán**

Spanish, 1598-1664

***The Young Virgin***

Oil on canvas, 46 × 37 in. (116.8 × 94 cm)

Fletcher Fund, 1927

27.137

***The Battle between Christians and Moors at El Sotillo***

This painting was the central element of an altarpiece for the apse of the monastery church of Nuestra Señora de la Defensa at Jerez de la Frontera. Other components include: the Annunciation, Adoration of the Shepherds, Adoration of the Magi, and Circumcision (all Musée de Peinture et de Sculpture, Grenoble); the four Evangelists, Saint Lawrence, Saint John the Baptist, and two angels with censers (all Museo Provincial de Cádiz); and, by José de Arce, statues of the apostles (at Jerez) and of Christ on the Cross (location unknown).

Oil on canvas, arched top, 131⅞ × 75¼ in.

(335 × 191.1 cm)

Kretschmar Fund, 1920

20.104



29.158.755



45.128.15





### Francisco de Zurbarán

Spanish, 1598–1664

#### *Saint Benedict*

A Saint Jerome (San Diego Museum of Art) is the only other known canvas from a series of ten founders of religious orders, workshop copies of which are in the Capuchin convent at Castellón de la Plana.

Oil on canvas,  $74 \times 40\frac{3}{4}$  in.  
( $188 \times 103.5$  cm)

Bequest of Harry G. Sperling, 1971  
1976.100.21



27.137

### Workshop of Francisco de Zurbarán

#### *The Crucifixion*

Oil on canvas, arched top,  $112 \times 75\frac{7}{8}$  in.  
( $284.5 \times 192.7$  cm)

Inscribed (in Hebrew, Greek, and Latin):

IESVS NAZARENVS RE XIVDE / ORVM.

Gift of George R. Hann, 1965

65.220.2



20.104

### Diego Rodríguez de Silva y Velázquez

Spanish, 1599–1660

#### *The Supper at Emmaus*

Oil on canvas,  $48\frac{1}{2} \times 52\frac{1}{4}$  in.  
( $123.2 \times 132.7$  cm)

Bequest of Benjamin Altman, 1913

14.40.631



1976.100.21

### Don Gaspar de Guzmán (1587–1645),

#### *Count-Duke of Olivares*

Oil on canvas,  $50\frac{1}{4} \times 41$  in.  
( $127.6 \times 104.1$  cm)

Fletcher Fund, 1952

52.125



65.220.2

### Juan de Pareja (born about 1610, died 1670)

This portrait was exhibited in Rome on March 19, 1650.

Oil on canvas,  $32 \times 27\frac{1}{2}$  in.  
( $81.3 \times 69.9$  cm)

Purchase, Fletcher and Rogers Funds, and Bequest of Miss Adelaide Milton de Groot (1876–1967), by exchange, supplemented by gifts from friends of the Museum, 1971  
1971.86



14.40.631



52.125



**Diego Rodríguez de Silva y Velázquez**

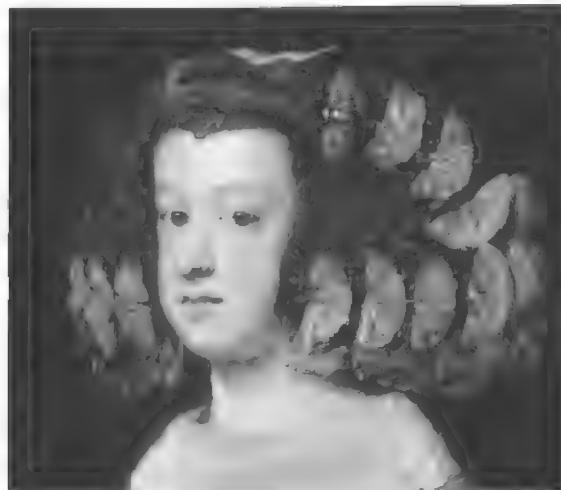
Spanish, 1599–1660

***Maria Teresa* (1638–1683), *Infanta of Spain***

Oil on canvas; overall  $13\frac{1}{2} \times 15\frac{3}{4}$  in.  
(34.3 × 40 cm); original painted surface  
 $12\frac{7}{8} \times 15\frac{1}{8}$  in. (32.7 × 38.4 cm) [possibly  
cut down from a half-length portrait]

The Jules Bache Collection, 1949

49.7.43



49.7.43

***Maria Teresa* (1638–1683), *Infanta of Spain***

Oil on canvas,  $19 \times 14\frac{1}{2}$  in.  
(48.3 × 36.8 cm)

Robert Lehman Collection, 1975

1975.1.147

ROBERT LEHMAN COLLECTION



1975.1.147

**Workshop of Diego Rodríguez de Silva y Velázquez**

***Philip IV* (1605–1665), *King of Spain***

Oil on canvas,  $78\frac{3}{4} \times 40\frac{1}{2}$  in.  
(200 × 102.9 cm)

Bequest of Benjamin Altman, 1913

14.40.639



14.40.639

***Mariana of Austria* (1634–1696), *Queen of Spain***

Oil on canvas,  $32\frac{1}{4} \times 39\frac{1}{2}$  in.  
(81.9 × 100.3 cm)

Marquand Collection, Gift of Henry G.

Marquand, 1889

89.15.18



89.15.18

***Portrait of a Man***

Oil on canvas,  $27\frac{1}{4} \times 22\frac{1}{4}$  in.  
(69.2 × 56.5 cm)

Marquand Collection, Gift of Henry G.

Marquand, 1889

89.15.29



89.15.29

***Portrait of a Man***

Oil on canvas,  $27 \times 21\frac{3}{4}$  in.  
(68.6 × 55.2 cm)

The Jules Bache Collection, 1949

49.7.42



49.7.42



43.101



27.219

**Juan Bautista Martínez del Mazo**

Spanish, born about 1612, died 1667

***Maria Teresa* (1638–1683), *Infanta of Spain***Oil on canvas, 58<sup>1</sup>/<sub>4</sub> × 40<sup>1</sup>/<sub>2</sub> in.

(148 × 102.9 cm)

Rogers Fund, 1943

43.101

**Bartolomé Esteban Murillo**

Spanish, 1617–1682

***Don Andrés de Andrade y la Cal***

Oil on canvas, 79 × 47 in.

(200.7 × 119.4 cm)

Inscribed: (left, on column) D ANDRE[s] / de Andrade y / la Cal.; (upper left, on coat of arms) AVE MARIA GRACIA PLENA

Bequest of Collis P. Huntington, by exchange, 1927

27.219



54.190



43.13

***A Knight of Alcántara or Calatrava***

Oil on canvas; overall, with added strips,

77 × 43<sup>3</sup>/<sub>4</sub> in. (195.6 × 111.1 cm); originalcanvas 77 × 38<sup>1</sup>/<sub>2</sub> in. (195.6 × 97.8 cm)

Gift of Rudolf J. Heinemann, 1954

54.190

***Virgin and Child***Oil on canvas, 65<sup>1</sup>/<sub>4</sub> × 43 in.

(165.7 × 109.2 cm)

Rogers Fund, 1943

43.13

***The Crucifixion***

Oil on canvas, 20 × 13 in. (50.8 × 33 cm)

Inscribed (on cross): INRI

Bequest of Harry G. Sperling, 1971

1976.100.17



1976.100.17



54.168

**Juan de Valdés Leal**

Spanish, 1622–1690

***Pietà***Oil on canvas, 63<sup>1</sup>/<sub>4</sub> × 56<sup>1</sup>/<sub>2</sub> in.

(160.7 × 143.5 cm)

Victor Wilbour Memorial Fund, 1954

54.168



**Spanish(?) Painter**

mid-17th century or later

***The Education of the Virgin***

Oil on canvas, 18½ × 15 in. (47 × 38.1 cm)

Gift of Mr. and Mrs. Joshua Logan, 1963

63.194.2



63.194.2



29.100.607

**Spanish (Castilian) Painter**

mid-17th century or later

***Head of a Man***

Oil on canvas, 14 × 10¾ in.

(35.6 × 27.3 cm)

Inscribed (lower right): 758

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.607

**Spanish (Andalusian) Painters**

late 17th century

***Saint Michael the Archangel***

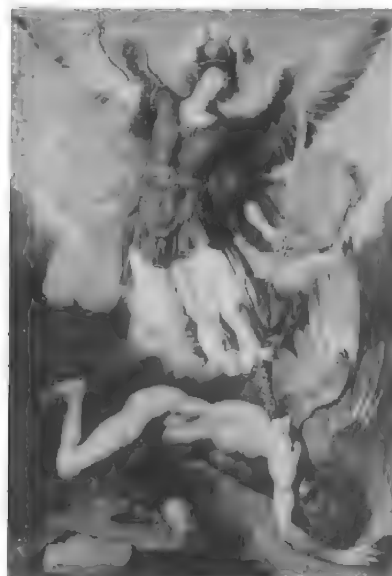
Oil on canvas, 64¾ × 43¼ in.

(164.5 × 109.9 cm)

Marquand Collection, Gift of Henry G.

Marquand, 1889

89.15.17



89.15.17



32.100.7

***Portrait of a Man***

This fragment from an altarpiece represents a donor.

Oil on canvas, 25 × 20⅝ in.

(63.5 × 52.4 cm)

Inscribed (right): NUESTRA SEÑORA [Our Lady]

The Friedsam Collection, Bequest of Michael

Friedsam, 1931

32.100.7

**Luis Egidio Meléndez (or Menéndez)**

Spanish, 1716–1780

***Still Life: The Afternoon Meal***

Oil on canvas, 41½ × 60½ in.

(105.4 × 153.7 cm)

Inscribed (lower right): 255.M.de.R. [inventory number]

The Jack and Belle Linsky Collection, 1982

1982.60.39



1982.60.39

**Francisco de Goya y Lucientes**

Spanish, 1746–1828

***The Countess of Altamira*** (María Ygnacia Álvarez, died 1795) **and Her Daughter**

(María Agustina Osoria Álvarez, born 1787)

Oil on canvas, 76½ × 45¼ in.

(194.3 × 114.9 cm)

Inscribed (bottom): LA EX.<sup>ma</sup> S.<sup>a</sup> D.<sup>a</sup> MARIA YGNACIA ALVAREZ DE TOLEDO MARQVESA DE ASTORGA CONDESA DE ALTAMIRA / Y. LA S. D. MARIA AGUSTINA OSORIO ALVAREZ DE TOLEDO SV HIJA . NACIO . EN 21 DE FEBRERO DE 1787.  
 (Her Excellency the Lady María Ygnacia Álvarez of Toledo, marchioness of Astorga and countess of Altamira, and the Lady María Agustina Osoria Álvarez of Toledo, her daughter, born on February 21, 1787.)

Robert Lehman Collection, 1975

1975.1.148

ROBERT LEHMAN COLLECTION



**Francisco de Goya y Lucientes**

Spanish, 1746–1828

***Don Manuel Osorio Manrique de Zuñiga***

(1784–1792)

Oil on canvas, 50 × 40 in.

(127 × 101.6 cm)

Signed and inscribed: (on card in bird's beak)

D<sup>n</sup> Fran<sup>co</sup> Goya; (bottom) EL S<sup>r</sup> D<sup>n</sup> MANUEL  
OSORIO MANRIQUE DE ZUÑIGA S<sup>r</sup> DE GINÉS  
NACIO EN ABR A 11 DE 1784 (Señor Don  
Manuel Osorio Manrique de Zuñiga, señor of  
Ginés [Canary Islands], born on April 2,  
1784)

The Jules Bache Collection, 1949

49.7.41



49.7.41

***Don Sebastián Martínez y Pérez*** (1747–

1800)

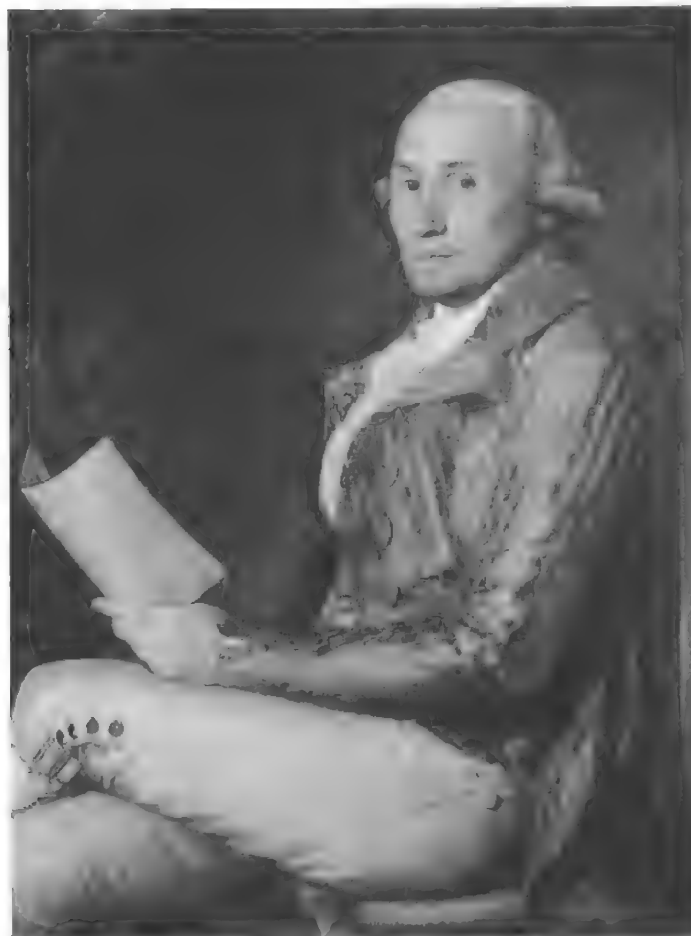
Oil on canvas, 36<sup>5</sup>/<sub>8</sub> × 26<sup>5</sup>/<sub>8</sub> in.

(93 × 67.6 cm)

Signed, dated, and inscribed (on letter): D<sup>n</sup>  
Sebastian / Martinez / Por su Amigo / Goya /  
1792 (Don Sebastián Martínez by his friend  
Goya 1792)

Rogers Fund, 1906

06.289



06.289



55.145.2



55.145.1



61.259



30.95.242



29.100.180



29.100.10

***Doña Josefa Castilla Portugal de Garcini y Wanasbrok***

Oil on canvas, 41 × 32<sup>3</sup>/<sub>8</sub> in.

(104.1 × 82.2 cm)

Signed, dated, and inscribed (lower right): D<sup>a</sup> Josefa Castilla. de / Garcini. p<sup>r</sup> Goya. 1804

Bequest of Harry Payne Bingham, 1955

55.145.2

***Don Ignacio Garcini y Queralt* (1770–1825), *Brigadier of Engineers***

Pendant to 55.145.2

Oil on canvas, 41 × 32<sup>3</sup>/<sub>4</sub> in.

(104.1 × 83.2 cm)

Signed, dated, and inscribed (lower left): D<sup>n</sup> Ignacio Garcini / por Goya. 1804.

Bequest of Harry Payne Bingham, 1955

55.145.1

***José Costa y Bonells* (died 1870), *Called Pepito***

Oil on canvas, 41<sup>3</sup>/<sub>8</sub> × 33<sup>1</sup>/<sub>4</sub> in.

(105.1 × 84.5 cm)

Signed, dated, and inscribed (lower left):

Pepito Costa y Bonells / Por Goya. 18[ ]

Gift of Countess Bismarck, 1961

61.259

***Don Tiburcio Pérez y Cuervo, the Architect***

Oil on canvas, 40<sup>1</sup>/<sub>4</sub> × 32 in.

(102.2 × 81.3 cm)

Signed, dated, and inscribed (lower left): A Tiburcio Perez / Goya. 1820.

Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915

30.95.242

**Attributed to Francisco de Goya**

***Doña Narcisca Barañana de Goicoechea***

Oil on canvas, 44<sup>1</sup>/<sub>4</sub> × 30<sup>3</sup>/<sub>4</sub> in.

(112.4 × 78.1 cm)

Signed (?) (on ring): Goya

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.180

***Majas on a Balcony***

Oil on canvas, 76<sup>3</sup>/<sub>4</sub> × 49<sup>1</sup>/<sub>2</sub> in.

(194.9 × 125.7 cm)

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.10

**Copies after Francisco de Goya**

Spanish, 1797 or later

**Don Bernardo de Iriarte** (1734–1814)

This painting is a copy of the version in the Musée des Beaux-Arts, Strasbourg; a portrait of Iriarte was presented to the Royal Academy of San Fernando on November 1, 1797.

Oil on canvas,  $42\frac{1}{2} \times 33\frac{1}{2}$  in.

(108 × 85.1 cm)

Inscribed (bottom): D<sup>o</sup> Bernardo Yriarte, Vice-prot.<sup>r</sup> de la R<sup>l</sup> Academia de las / tres nobles Artes, retratado por Goya entestimonio de mu- / tua estimac<sup>o</sup> y afecto año de 1797 (Don Bernardo Yriarte, vice protector of the Royal Academy of Fine Arts, portrayed by Goya in testimony of mutual esteem and affection, [in] the year 1797)

Bequest of Mary Stillman Harkness, 1950

50.145.19



50.145.19



51.70

Spanish, 1800 or shortly after

**Ferdinand VII** (1784–1833), *When Prince of Asturias*

Oil on canvas,  $32\frac{3}{4} \times 26\frac{1}{4}$  in. (83.2 × 66.7 cm)

Gift of René Fribourg, 1951

51.70



30.95.243



29.100.11

**Infanta Maria Luisa** (1782–1824) *and Her Son Don Carlos Luis* (1799–1883)

Oil on canvas,  $39\frac{1}{8} \times 27$  in.

(99.4 × 68.6 cm)

Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915

30.95.243

Spanish, after 1800

**Maria Luisa of Parma** (1751–1819), *Queen of Spain*

Oil on canvas,  $43\frac{1}{2} \times 33\frac{1}{2}$  in.

(110.5 × 85.1 cm)

H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929

29.100.11

**Style of Francisco de Goya**

Spanish, early 19th century

**Bullfight in a Divided Ring**

Oil on canvas,  $38\frac{3}{4} \times 49\frac{3}{4}$  in.

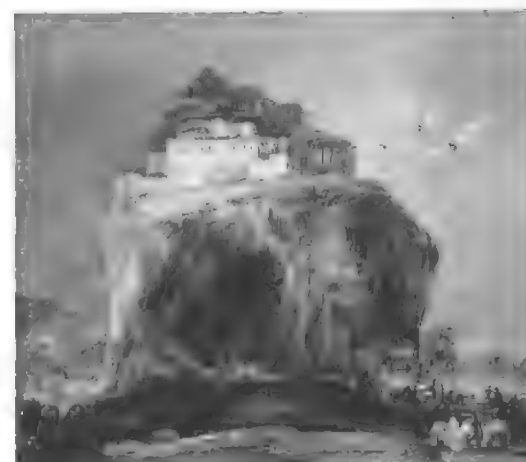
(98.4 × 126.4 cm)

Catharine Lorillard Wolfe Collection, Wolfe Fund, 1922

22.181



22.181



29.100.12

Spanish, 19th century

**A City on a Rock**

Oil on canvas,  $33 \times 41$  in. (83.8 × 104.1 cm)

H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929

29.100.12





64.164.385



87.15.39

**Peruvian (Cuzco) Painter**

about 1680

***Virgin of the Rosary***Oil on canvas,  $67\frac{1}{4} \times 43\frac{1}{2}$  in.

(170.8 × 110.5 cm)

Gift of Loretta Hines Howard, 1964

64.164.385

**José Villegas**

Spanish, 1848–1921

***Examining Arms***Oil on wood,  $15\frac{5}{8} \times 12\frac{1}{2}$  in.

(39.7 × 31.8 cm)

Signed and dated (lower left): Villegas.1870–

Catharine Lorillard Wolfe Collection, Bequest  
of Catharine Lorillard Wolfe, 1887

87.15.39

**Martín Rico y Ortega**

Spanish, 1833–1908

***On the Seine***Oil on canvas,  $15\frac{1}{4} \times 25\frac{1}{2}$  in.

(38.7 × 64.8 cm)

Signed (lower right): RICO

Bequest of Maria DeWitt Jesup, from the  
collection of her husband, Morris K. Jesup,  
1914

15.30.71

***A Spanish Garden***Oil on canvas,  $24 \times 15\frac{1}{4}$  in. (61 × 38.7 cm)

Signed (lower right): RICO

Bequest of Stephen Whitney Phoenix, 1881  
81.1.666***A Canal in Venice***Oil on canvas,  $19\frac{3}{4} \times 26\frac{3}{4}$  in.

(50.2 × 67.9 cm)

Signed (lower left): RICO

Catharine Lorillard Wolfe Collection, Bequest  
of Catharine Lorillard Wolfe, 1887

87.15.57

**Ignacio de Leon y Escosura**

Spanish, 1834–1901

***Auction Sale in Clinton Hall, New York,  
1876***Oil on canvas,  $22\frac{3}{8} \times 31\frac{5}{8}$  in.

(56.8 × 80.3 cm)

Signed and dated (lower left): Leon / y /  
Escosura 1876

Gift of the artist, 1883

83.11



15.30.71



81.1.666



87.15.57



83.11

**Mariano Fortuny Marsal**

Spanish, 1838–1874

***Madame Gaye***

Oil on canvas, 54 × 39½ in.

(137.2 × 100.3 cm)

Signed, dated, and inscribed (lower right): M.

Fortuny / Roma 186[5?].

Gift of Alfred Corning Clark, 1889

89.22



89.22



08.136.14

**Francisco Domingo y Marqués**

Spanish, 1842–1920

***Portrait of an Old Man***

Oil on wood, 10¾ × 8¾ in.

(27.3 × 22.2 cm)

Signed, dated, and inscribed (lower right):

Paris / Domingo / 1882

Bequest of Martha T. Fiske Collord, in

memory of her first husband, Josiah M. Fiske,

1908

08.136.14

**Raimundo de Madrazo y Garreta**

Spanish, 1841–1920

***Samuel P. Avery* (1822–1904)**

Mr. Avery was a trustee of the Metropolitan Museum, 1872–1904.

Oil on wood, 24 × 19¼ in. (61 × 48.9 cm)

Signed, dated, and inscribed (upper right): à

M<sup>r</sup> Avery / R. Madrazo / 1876.

Gift of the family of Samuel P. Avery, 1904

04.29.1



04.29.1



87.15.131

***Girls at a Window***

Oil on canvas, 28⅝ × 23½ in.

(72.7 × 59.7 cm)

Signed (lower right): R. Madrazo

Catharine Lorillard Wolfe Collection, Bequest

of Catharine Lorillard Wolfe, 1887

87.15.131

***Masquerade Ball at the Ritz Hotel, Paris***

Oil on canvas, 35 × 47 in.

(88.9 × 119.4 cm)

Signed and dated (lower right): R. Madrazo /

1909

Bequest of Emma T. Gary, 1934

37.20.3



37.20.3

***Masqueraders***

Oil on canvas, 40 × 25½ in.

(101.6 × 64.8 cm)

Signed (lower right): R. Madrazo

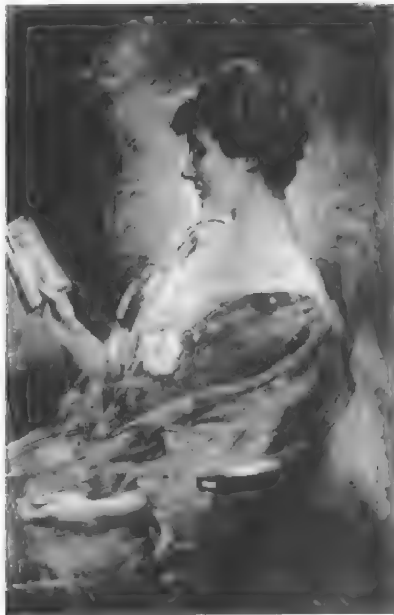
Robert Lehman Collection, 1975

1975.1.233

ROBERT LEHMAN COLLECTION



1975.1.233



1983.498



87.4.7

**Federico de Madrazo y de Ochoa**

Spanish, 1875–1934

***Laure de Sade, Comtesse Adhéaume de Chevigné***

Oil on canvas, 45½ × 29 in. (115.6 × 73.7 cm)

Signed (lower right): DE [monogram]

MADRAZO

Anonymous Gift, 1983

1983.498

**Dionisio Baixeras y Verdaguer**

Spanish, 1862–1943

***Boatmen of Barcelona***

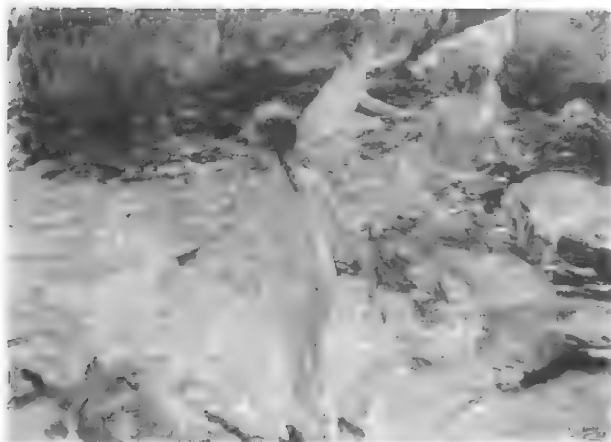
Oil on canvas, 59 × 83 in.

(149.9 × 210.8 cm)

Signed and dated (lower right): D.BAIXERAS. / 1886.

Gift of George I. Seney, 1886

87.4.7



09.71.2



09.71.3

**Joaquín Sorolla y Bastida**

Spanish, 1863–1923

***The Bath, Jávea***

Oil on canvas, 35½ × 50½ in.

(90.2 × 128.3 cm)

Signed and dated (lower right): J Sorolla Bastida / 1905.

Catharine Lorillard Wolfe Collection, Wolfe Fund, 1909

09.71.2

***Señora de Sorolla* (Clotilde García del Castillo, 1865–1929) *in Black***

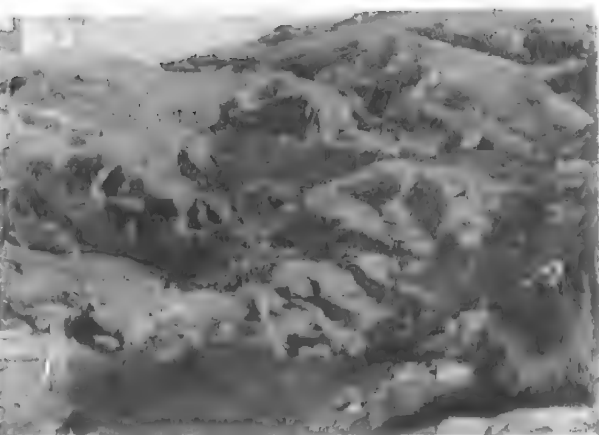
Oil on canvas, 73½ × 46¾ in.

(186.7 × 118.7 cm)

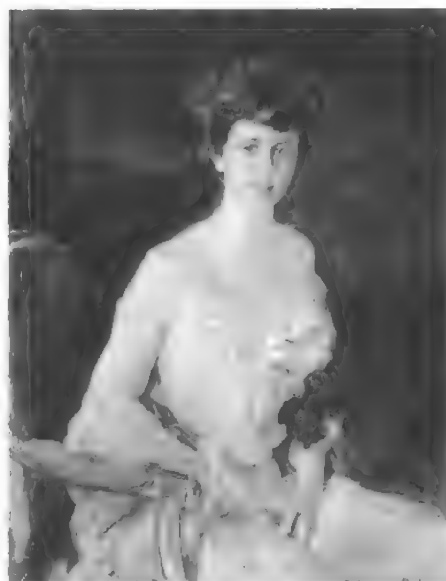
Signed, dated, and inscribed: (lower left) J. Sorolla Bastida 1906; (right edge) Clotilde de Sorolla.

Catharine Lorillard Wolfe Collection, Wolfe Fund, 1909

09.71.3



22.119.1



58.81

***Castle of San Servando, Toledo***

Oil on canvas, 26¼ × 36½ in.

(66.7 × 92.7 cm)

Signed and dated (lower right): J Sorolla y Bastida / 1906

Gift of Archer M. Huntington, 1922

22.119.1

***Mrs. Winthrop W. Aldrich* (Harriet Alexander, 1888–1972)**

Oil on canvas, 40 × 30¾ in.

(101.6 × 77.2 cm)

Signed and dated (upper right): J Sorolla y Bastida / 1909

Gift of Harriet Alexander Aldrich, 1958

58.81

**Byzantine Painter**

15th century

***The Presentation in the Temple***

Tempera on wood, gold ground,

17<sup>1</sup>/<sub>2</sub> × 16<sup>5</sup>/<sub>8</sub> in. (44.5 × 42.2 cm)

Inscribed (in Greek): (on scroll held by Anna) This Child created Heaven and Earth; (above Virgin) Mary, Mother of God; (upper left) Purification; (upper right, part of an older inscription) Purification [partially legible]

Bequest of Lillie P. Bliss, 1931

31.67.8

**Nicolaos Tzafouris**

Greek, active by 1489, died 1500

***Christ Bearing the Cross***

Oil and tempera on wood, gold ground,

27<sup>1</sup>/<sub>4</sub> × 21<sup>1</sup>/<sub>2</sub> in. (69.2 × 54.6 cm)

Signed and inscribed: (lower center)

NICOLAVS·ZAFVRI·PINXIT·; (top, in Greek)

[Christ] being dragged to the cross; (beside

Christ's head, in Greek) Jesus Christ; (right,

on banner) SPQR

Bashford Dean Memorial Collection, Funds

from various donors, 1929

29.158.746

ARMS AND ARMOR

**Ioannes Mokos**

Greek, active 1680–1724

***The Dormition of the Virgin***

Tempera and oil on wood, gold ground,

13<sup>1</sup>/<sub>2</sub> × 11<sup>1</sup>/<sub>4</sub> in. (34.3 × 28.6 cm)

Signed and inscribed (in Greek): (top) The

dormition of the Mother of God; (lower left)

[By the] hand of Ioannes Mokos

Gift of Mrs. Henry Morgenthau, 1933

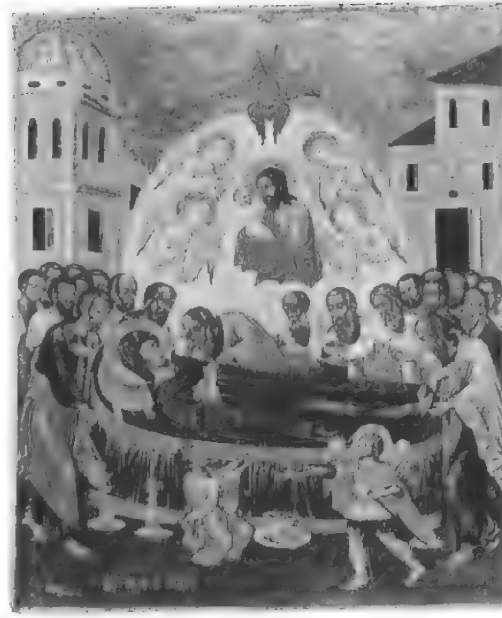
33.79.17



31.67.8



29.158.746



33.79.17

**Emmanuel Tzanès**

Greek, active by 1636, died 1690

***Head of the Virgin***

This panel is from a deesis, to which the following two panels (33.79.14, 33.79.18) also belonged.

Tempera on wood, gold ground,  
8<sup>3</sup>/<sub>8</sub> × 7<sup>1</sup>/<sub>8</sub> in. (21.3 × 18.1 cm)

Inscribed (background, in Greek): Mary,  
Mother of God

Gift of Mrs. Henry Morgenthau, 1933

33.79.15

***Head of Christ***

Tempera on wood, gold ground,  
8<sup>3</sup>/<sub>8</sub> × 7<sup>1</sup>/<sub>8</sub> in. (21.3 × 18.1 cm)

Signed and inscribed (in Greek): (lower left)  
[By the] hand of [the] priest [Em]manuel of  
[Tz]ane; (background) Jesus Christ

Gift of Mrs. Henry Morgenthau, 1933

33.79.14

***Head of Saint John the Baptist***

Tempera on wood, gold ground,  
8<sup>3</sup>/<sub>8</sub> × 7<sup>1</sup>/<sub>8</sub> in. (21.3 × 18.1 cm)

Inscribed (background, in Greek): John the  
Forerunner

Gift of Mrs. Henry Morgenthau, 1933

33.79.18



33.79.15



33.79.14



33.79.18

**Greek Painter**

possibly 18th century

***All Saints***

Tempera on wood, gold ground,  
12<sup>1</sup>/<sub>2</sub> × 8<sup>3</sup>/<sub>4</sub> in. (31.8 × 21 cm)

Inscribed (in Greek): (upper left) Mary,  
Mother of God; (upper right) John the  
Forerunner; (either side of Christ's head) Jesus  
Christ; (on Christ's book) Come, ye blessed  
of my Father, inherit [the kingdom] prepared  
[for you . . .] [Matthew 25:34]; (below,  
identifying choirs of blessed) the holy women,  
the confessors [partially legible], the female  
martyrs, the just, the hierarchs, the prophets,  
the apostles, the male martyrs

Bequest of Lillie P. Bliss, 1931

31.67.9



31.67.9



44.101

**Russian (possibly Novgorod) Painter**

late 15th century

***Christ Enthroned***

This may be the central panel of a deesis.

Tempera on wood, 42<sup>1</sup>/<sub>8</sub> × 30<sup>7</sup>/<sub>8</sub> in.  
(107 × 78.4 cm)

Inscribed: (top, in Greek) Jesus Christ; (three  
corners, in Greek) with the names of the  
Evangelists; (on book, in Old Church  
Slavonic) Come to me and be judged justly

Gift of George R. Hann, 1944

44.101



### Russian Painters

15th/16th century

#### *The Dormition of the Virgin*

Tempera on wood,  $13\frac{1}{4} \times 11\frac{1}{2}$  in.

(33.7 × 29.2 cm)

Inscribed (top, in Russian): Dormition of the Most Holy Mother of God

Gift of Humanities Fund Inc., 1972

1972.145.27



1972.145.27

#### *Saint Parasceva*

Tempera on wood,  $9\frac{1}{4} \times 7\frac{3}{8}$  in.

(23.5 × 18.7 cm)

Inscribed (on scroll, in Russian): I believe in one God

Gift of Humanities Fund Inc., 1972

1972.145.28



1972.145.28

16th century

#### *The Protection of the Mother of God*

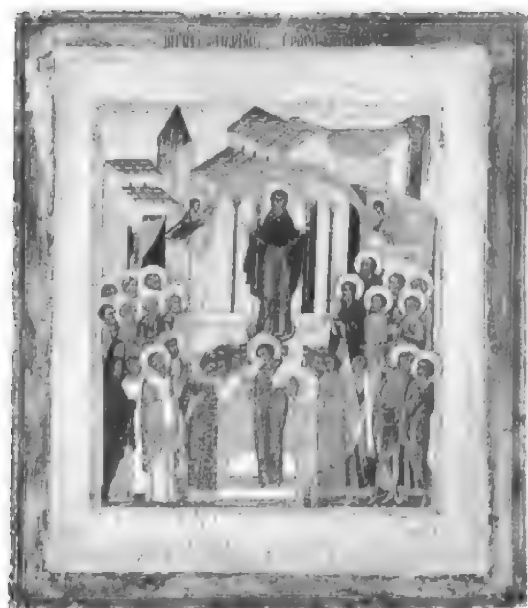
Tempera on wood,  $12\frac{3}{8} \times 10\frac{1}{2}$  in.

(31.4 × 26.7 cm)

Inscribed (in Russian): (top) The Protection of the Most Holy Mother of God; (on scroll) [illegible]

Gift of Humanities Fund Inc., 1972

1972.145.24



1972.145.24

second half 16th century

#### *The Annunciation*

Tempera on wood,  $13 \times 10\frac{3}{8}$  in.

(33 × 26.4 cm)

Gift of Humanities Fund Inc., 1972

1972.145.14



1972.145.14

possibly 16th century

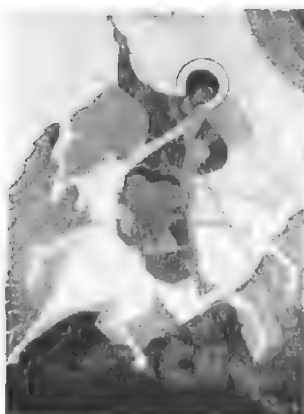
#### *Saint George*

Tempera on wood,  $27\frac{1}{4} \times 19\frac{3}{4}$  in.

(69.2 × 50.2 cm)

Gift of Humanities Fund Inc., 1972

1972.145.13



1972.145.13



1972.145.23



1972.145.23

#### *Panel from a Saints' Calendar* (painted on both sides)

Tempera on wood,  $7\frac{1}{8} \times 6\frac{1}{8}$  in.

(18.1 × 15.6 cm)

Inscribed (recto and verso, in Russian) with the names of the saints

Gift of Humanities Fund Inc., 1972

1972.145.23



1972.145.19

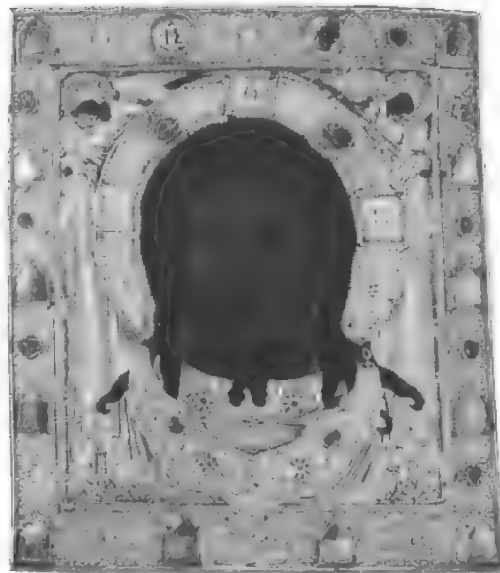


1972.145.20

late 16th/early 17th century

***The Congregation of the Mother of God***  
Tempera on wood,  $14\frac{1}{8} \times 12\frac{1}{4}$  in.  
(35.9 × 31.1 cm)  
Inscribed (on scrolls, in Russian): [illegible]  
Gift of Humanities Fund Inc., 1972  
1972.145.19

***Saint Elias's Fiery Ascension***  
Tempera on wood,  $27 \times 23\frac{7}{8}$  in.  
(68.6 × 60.6 cm)  
Inscribed (in Russian): (top) Elias; (right) Elijah; (center) Angel of God Awakening Elias  
Gift of Humanities Fund Inc., 1972  
1972.145.20



1975.87



1975.87

early 17th century

***The Face of Christ Not Made by Human Hands***

Shown with and without the silver and jeweled cover, which is dated 1637  
Tempera on wood,  $18 \times 15\frac{3}{8}$  in.  
(45.7 × 39.1 cm)  
Inscribed (in Russian): (top) Jesus Christ; (bottom, on plaque) The image of the Lord that was sent by the Lord himself to King Abgar of Edessa for healing and this image was placed in the monastery of Saint Silvester with great honor to the glory of God's great miracle.  
Rogers Fund, 1975  
1975.87  
ESDA

16th–18th century

***The Christ Child with Saints Boris and Gleb***

Tempera and gold on wood; overall  $4\frac{3}{8} \times 4$  in. (11.1 × 10.2 cm); painted surface  $3\frac{1}{2} \times 3\frac{1}{4}$  in. (8.9 × 8.3 cm)  
Inscribed (in Russian): (above Christ's head) Jesus Christ; (upper left) Son Prince Boris; (upper right) Son Prince Gleb  
Gift of George D. Pratt, 1933  
33.84a

17th century

***Saints Boris and Gleb***

Tempera on wood, silver and silver-gilt cover,  $12\frac{1}{2} \times 10\frac{5}{8}$  in. (31.8 × 27 cm)  
Inscribed (top, in Russian): Orthodox good Christians, Princes Boris and Gleb  
Gift of Humanities Fund Inc., 1972  
1972.145.29



33.84a



1972.145.29

**Russian Painter**

17th/18th century

*Calendar of Saints and Festivals* (series of twelve icons)

Tempera on wood, gold ground; each  
12<sup>3</sup>/<sub>8</sub> × 10<sup>1</sup>/<sub>4</sub> in. (31.4 × 26 cm)

Inscribed (in Old Church Slavonic) with the  
names of the saints and the identification of  
events

Gift of Mrs. Henry Morgenthau, 1933

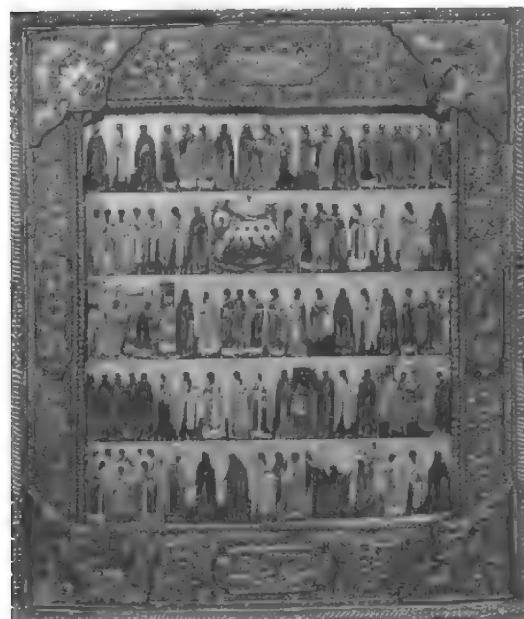
33.79.1–12



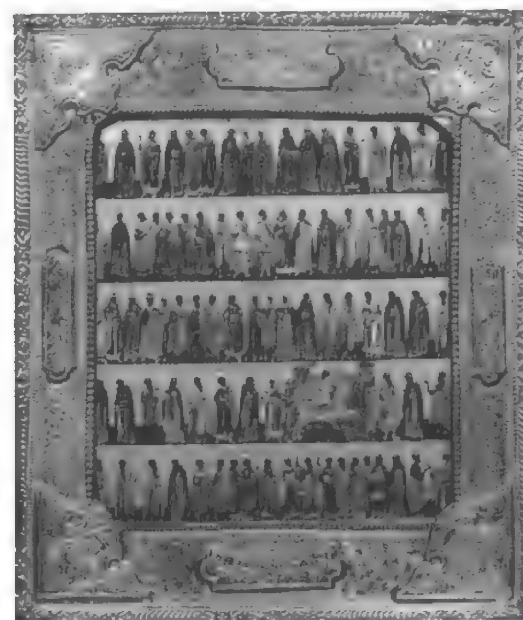
33.79.12



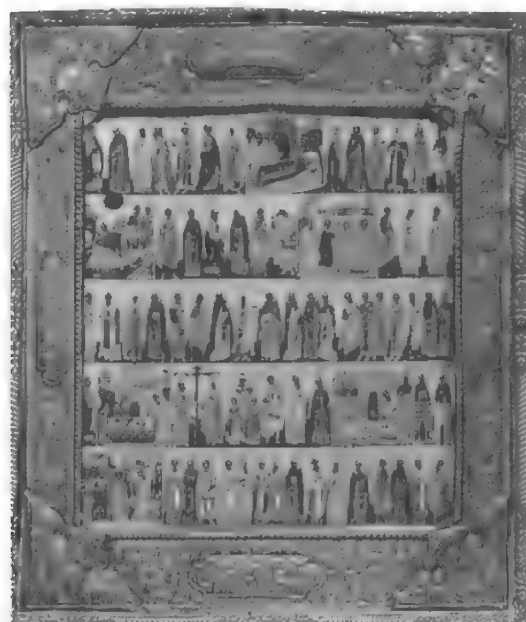
33.79.6



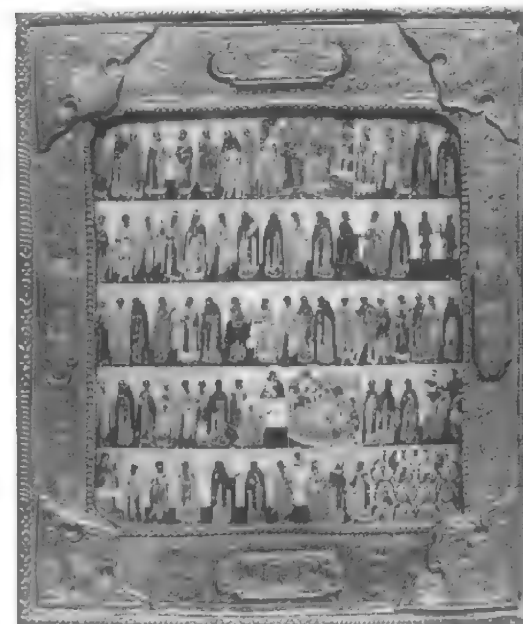
33.79.10



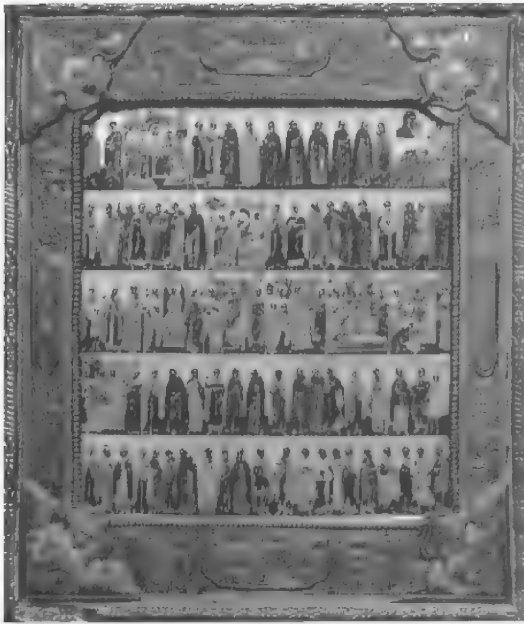
33.79.11



33.79.7



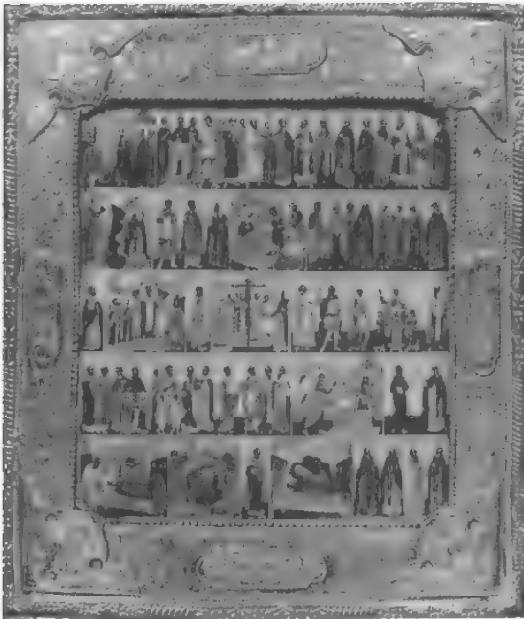
33.79.8



33.79.3



33.79.1



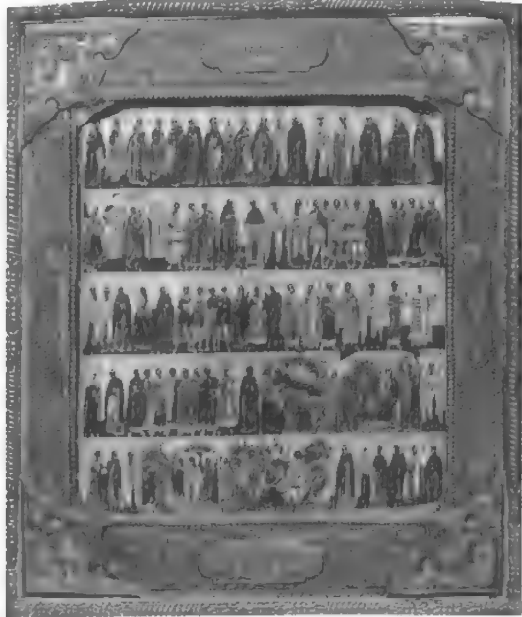
33.79.5



33.79.9



33.79.4



33.79.2



**Russian Painters**

possibly 17th century

***The Trinity***

Tempera on wood, 12<sup>7</sup>/<sub>8</sub> × 10<sup>5</sup>/<sub>8</sub> in.

(32.7 × 27 cm)

Gift of Humanities Fund Inc., 1972

1972.145.16

***The Resurrection of Christ and the Harrowing of Hell***

Tempera on wood, 12<sup>1</sup>/<sub>4</sub> × 9<sup>7</sup>/<sub>8</sub> in.

(31.1 × 25.1 cm)

Gift of Zoltan Ovary, in memory of Baby and Umberto Natali, 1982

1982.378

probably 17th century

***Christ's Entry into Jerusalem***

Tempera on wood, 12<sup>1</sup>/<sub>4</sub> × 10<sup>1</sup>/<sub>4</sub> in.

(31.1 × 26 cm)

Inscribed (top, in Russian): The Entry into Jerusalem of Our Lord Jesus Christ

Gift of Humanities Fund Inc., 1972

1972.145.21

late 17th/18th century

***Saint John the Evangelist***

Tempera on wood, 12<sup>1</sup>/<sub>2</sub> × 10<sup>5</sup>/<sub>8</sub> in.

(31.8 × 27 cm)

Inscribed (on book, in Russian): [In the beginning was] the word [John 1:1].

Gift of Humanities Fund Inc., 1972

1972.145.17

18th century

***Three Female Saints***

Tempera on wood, silver-gilt and enamel

cover, 12<sup>1</sup>/<sub>4</sub> × 10<sup>1</sup>/<sub>8</sub> in. (31.1 × 25.7 cm)

Inscribed (on scroll, in Russian): Lord Jesus Christ, Son of God, hear me, your servant

Gift of Humanities Fund Inc., 1972

1972.145.31

18th/19th century

***The Resurrection of Christ and the Harrowing of Hell***

Tempera on wood, 12<sup>1</sup>/<sub>8</sub> × 10<sup>1</sup>/<sub>2</sub> in.

(30.8 × 26.7 cm)

Inscribed (in Russian) with the names of the prophets; (top) The Resurrection of Our Lord Jesus Christ

Gift of Humanities Fund Inc., 1972

1972.145.32



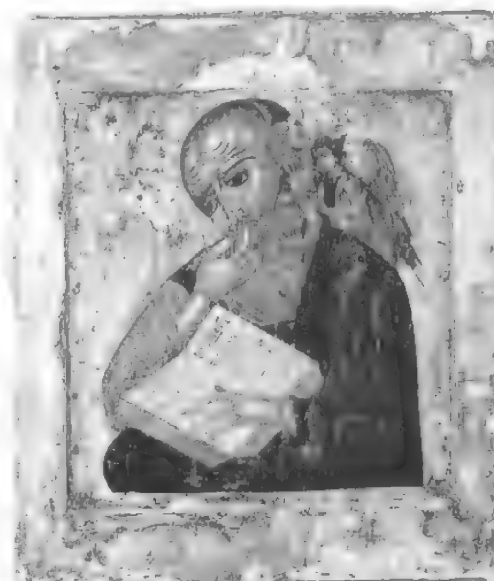
1972.145.16



1982.378



1972.145.21



1972.145.17



1972.145.31

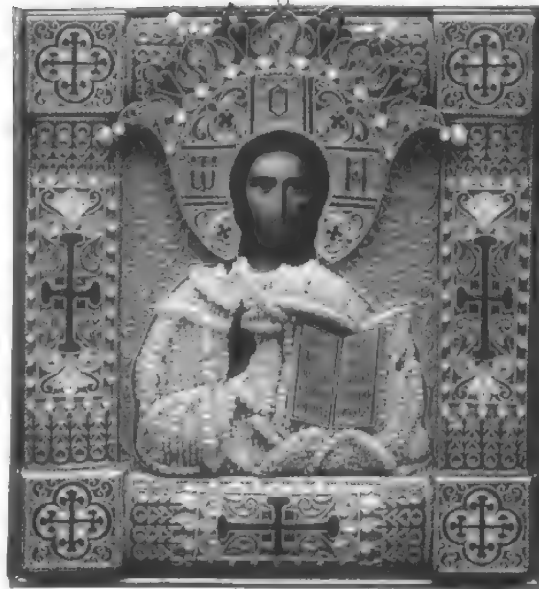


1972.145.32

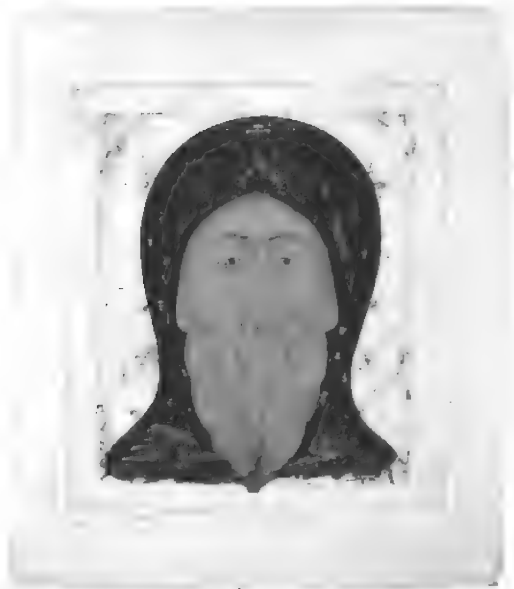




68.160a



32.72



1972.145.18



1972.145.25

before 1815

***Bogoliubskaya Mother of God with the Chosen Saints***

Tempera on wood, 14 × 11<sup>5</sup>/<sub>8</sub> in.

(35.6 × 29.5 cm)

Inscribed (in Russian) with the names of the saints; (on scroll held by Christ) Why, O my mother, are you standing tenderly before me in prayer?; (on scroll held by Virgin) My lord and master, Jesus Christ, and my God, listen to the prayer of your mother, who is begging you for the Christian people and for all the suffering faithful

Gift of Natalie Derujinsky, 1968

68.160a

ESDA

about 1890

***Christ Preaching***

Oil on wood, silver and enamel cover

encrusted with pearls and stones,

4<sup>3</sup>/<sub>4</sub> × 4<sup>1</sup>/<sub>4</sub> in. (12.1 × 10.8 cm)

Inscribed (on book, in Russian): This is my commandment. That ye love one another; as I have loved you [John 13:34].

Gift of Estate of Mary Harrison McKee, 1932

32.72

ESDA

of uncertain date

***A Sainted Monk***

Tempera on wood, 12<sup>1</sup>/<sub>8</sub> × 10<sup>1</sup>/<sub>4</sub> in.

(30.8 × 26 cm)

Inscribed (top of headdress, in Russian): Jesus Christ, King of Glory / Victory

Gift of Humanities Fund Inc., 1972

1972.145.18

***Our Lady of Vladimir***

Tempera on wood, 8<sup>3</sup>/<sub>8</sub> × 6<sup>7</sup>/<sub>8</sub> in.

(21.9 × 17.5 cm)

Inscribed (background, in Greek): Mother of God

Gift of Humanities Fund Inc., 1972

1972.145.25

**Ivan Konstantinovich Aivazovsky**

Russian, 1817–1900

***Ship by Moonlight***

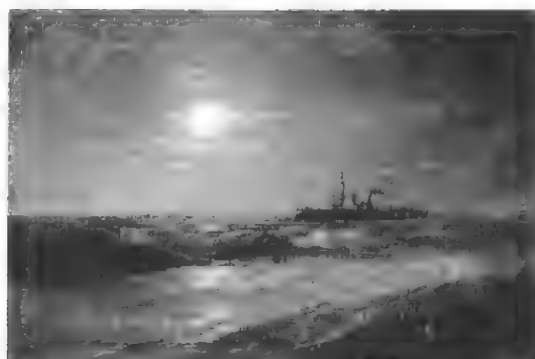
Oil on canvas, 6 $\frac{1}{4}$  × 9 $\frac{1}{4}$  in.

(15.9 × 23.5 cm)

Signed or inscribed (lower right): A

Bequest of Mary Jane Dastich, in memory of her husband, General Frank Dastich, 1975

1975.280.2



1975.280.2



1972.145.4

**Alexei Kondratievich Savrasov**

Russian, 1830–1897

***Night Scene on the Volga***

Oil on wood, 12 $\frac{7}{8}$  × 21 $\frac{1}{2}$  in.

(32.7 × 54.6 cm)

Signed and dated (lower right, in Russian): A. Savrasov 1871

Gift of Humanities Fund Inc., 1972

1972.145.4

**Vasilii Grigorievich Perov**

Russian, 1834–1882

***Head of a Man***

Oil on canvas board, 20 $\frac{7}{8}$  × 13 $\frac{7}{8}$  in.

(53 × 35.2 cm)

Signed (upper right, in Russian): V G Perov.

Bequest of Mary Jane Dastich, in memory of her husband, General Frank Dastich, 1975

1975.280.6



1975.280.6



1975.280.5

**Konstantin Igorovich Makovsky**

Russian, 1839–1915

***Portrait of a Young Woman***

Oil on copper, 21 $\frac{1}{4}$  × 15 $\frac{3}{8}$  in.

(54 × 39.1 cm)

Signed (upper left): C. Makowsky

Bequest of Mary Jane Dastich, in memory of her husband, General Frank Dastich, 1975

1975.280.5

**Arkhip Ivanovich Kuindzhi**

Russian, 1842–1910

***Red Sunset on the Dnieper***

Oil on canvas, 53 × 74 in. (134.6 × 188 cm)

Rogers Fund, 1974

1974.100



1974.100



1972.145.5

**Vasilii Dmitrivich Polenov**

Russian, 1844–1927

***Christ and the Woman Taken in Adultery***

Oil on canvas, 9 $\frac{1}{2}$  × 17 in.

(24.1 × 43.2 cm)

Dated (lower left): 1884

Gift of Humanities Fund Inc., 1972

1972.145.5



1975.280.4



1972.145.2



1972.145.1



1972.145.3



29.63



1972.145.6

**Ilia Efimovich Repin**

Russian, 1844–1930

***Shepherd with a Flock of Sheep***Oil on canvas board,  $4\frac{7}{8} \times 8\frac{7}{8}$  in.

(12.4 × 22.5 cm)

Signed and dated (lower left, in Russian): I

Repin 70

Bequest of Mary Jane Dastich, in memory of her husband, General Frank Dastich, 1975

1975.280.4

**Vsevolod Mikhailovich Garshin** (1855–1888)Oil on canvas,  $35 \times 27\frac{1}{4}$  in.

(88.9 × 69.2 cm)

Signed and dated (lower left, in Russian):

1884/I. Repin

Gift of Humanities Fund Inc., 1972

1972.145.2

***Portrait of a Boy***Oil on canvas,  $22\frac{1}{2} \times 17\frac{3}{8}$  in.

(57.2 × 44.1 cm)

Signed and dated (right, in Russian): I.

Repin /1884/x/15

Gift of Humanities Fund Inc., 1972

1972.145.1

**Vladimir Igorovich Makovsky**

Russian, 1848–1920

***The Peddler***Oil on wood,  $10 \times 5\frac{3}{4}$  in. (25.4 × 14.6 cm)

Signed and dated: (lower right, in Russian) V.

Makovsky; (lower left) 1880.

Gift of Humanities Fund Inc., 1972

1972.145.3

**Abram Efimovich Arkhipov**

Russian, 1862–1930

***Ivan Rodin***Oil on canvas,  $44 \times 34\frac{1}{4}$  in.

(111.8 × 87 cm)

Signed and dated (lower left, in Russian): A.

Arkhipov/28

Gift of George D. Pratt, 1929

29.63

**Mikhail Vasilievich Nesterov**

Russian, 1862–1942

***The Nightingale Sings***Oil on canvas,  $31\frac{7}{8} \times 27\frac{3}{8}$  in.

(81 × 69.5 cm)

Signed and dated (lower right, in Russian): M.

NESTEROV. 1923.

Gift of Humanities Fund Inc., 1972

1972.145.6

**British Painters**

dated 1572

**Walter Devereux** (1541–1576), *First Earl of Essex*

Another portrait (National Portrait Gallery, London), apparently by the same artist and differing only in the position of the sitter's right hand, is also signed and dated 1572.

Oil on wood,  $41\frac{1}{8} \times 31\frac{1}{2}$  in.

(104.5 × 80 cm)

Dated and inscribed: (upper left, on Garter ribbon) HONI·SOIT·QVI·MAL·Y·PENSE· [motto of the Order of the Garter]; (upper right)

A<sup>o</sup>·D<sup>ni</sup>·1572· / ÆT·SVÆ·32· / VIRTVTIS, COMES, INVIDIA [a personal motto]

Arms (upper left) of the Devereux family

Rogers Fund, 1920

20.151.6



20.151.6



51.194.2

dated 1588

**Sir John Shurley** (1565–1632)

Oil on wood,  $35\frac{3}{4} \times 29\frac{3}{8}$  in.

(90.8 × 74.6 cm)

Dated and inscribed: (upper right) ÆTATIS

SVÆ 23 / AN<sup>o</sup> 1588; (lower right) H

Arms (upper left) of the Shurley family of Isfield Place, Sussex

Gift of Kate T. Davison, in memory of her husband, Henry Pomeroy Davison, 1951

51.194.2



11.149.1



17.190.2

late 16th century

**Portrait of a Noblewoman**

Oil on wood,  $44\frac{1}{2} \times 34\frac{3}{4}$  in.

(113 × 88.3 cm)

Gift of J. Pierpont Morgan, 1911

11.149.1



44.27



51.194.1

16th-century style (probably 20th century)

**Portrait of a Mother and Her Son** (*The Duff-Ogilvie Portrait*)

Oil on slate,  $8\frac{7}{8} \times 7\frac{3}{4}$  in.

(22.5 × 19.7 cm)

Gift of J. Pierpont Morgan, 1917

17.190.2

**Robert Peake the Elder**

British, active by 1576, died 1619

**Henry Frederick** (1594–1612), *Prince of Wales*, and **Sir John Harrington** (1592–1614)

Oil on canvas,  $79\frac{1}{2} \times 58$  in.

(201.9 × 147.3 cm)

Dated and inscribed: (center left) 1603 / fe /

Æ·11·; (lower left) Sir John Harrington·;

(upper right) 1603 / fe / Æ·9·; (lower right)

Henry Frederick Prince of Wales Son / of King James the 1<sup>st</sup>

Purchase, Joseph Pulitzer Bequest, 1944

44.27



06.1289



08.237.1



39.65.3



39.65.6



06.1198

**Princess Elizabeth (1596–1662), Later Queen of Bohemia**

Oil on canvas, 60<sup>3</sup>/<sub>4</sub> × 31<sup>1</sup>/<sub>4</sub> in.

(154.3 × 79.4 cm)

Inscribed: (on book) No Tablet [flat inscribed jewel] / For thy brest / Thy Chr[ist]ian mo / ther gives hir / Dattere What / Jewell Fits hir / best A boke not / big but yet ther / in Some hidden / Vertu is So christ / So christ Procur. you / grace with / God And / Give you / endles / [bliss(?)]; (falsely, lower left)

ELIZABETH QUEEN OF ENGLAND

Gift of Kate T. Davison, in memory of her husband, Henry Pomeroy Davison, 1951

51.194.1

**Daniel Mijtens the Elder**

Dutch, 1590–1647/48

**Charles I (1600–1649), King of England**

Oil on canvas, 78<sup>7</sup>/<sub>8</sub> × 55<sup>3</sup>/<sub>8</sub> in.

(200.3 × 140.7 cm)

Signed, dated, and inscribed: (lower right)

Pinxit Daniel Mytens; (right, on column

base) CAROLVS D[EI]G[RATIA] MAG[NI] /

BRITANNIÆ FRANCÆ / ET HIBERNIÆ REX /

FIDEI DEFENSOR. / ÆTAT. 29. / ANNO 1629

(Charles, by the grace of almighty God, king of Britain, France, and Ireland. Defender of the Faith. Aged 29. In the year 1629)

Gift of George A. Hearn, 1906

06.1289

**Attributed to Robert Streater**

British, 1624–1679

**John Milton (1608–1674)**

Oil on canvas, 27<sup>1</sup>/<sub>4</sub> × 21<sup>1</sup>/<sub>2</sub> in.

(69.2 × 54.6 cm)

Gift of Mrs. Wheeler Smith, 1908

08.237.1

**Sir Peter Lely (Pieter van der Faes)**

Dutch, 1618–1680

**Mary Capel (1630–1715), Duchess of Beaufort, and Her Sister Elizabeth (1633–1678), Countess of Carnarvon**

This picture and the following (39.65.6) were apparently painted en suite.

Oil on canvas, 51<sup>1</sup>/<sub>4</sub> × 67 in.

(130.2 × 170.2 cm)

Signed and inscribed: (lower left, on parapet)

PL. [monogram]; (on flower painting)

E Carnarvon / fecit

Bequest of Jacob Ruppert, 1939

39.65.3

**Sir Henry Capel (1638–1696)**

Oil on canvas, 49<sup>3</sup>/<sub>4</sub> × 40<sup>1</sup>/<sub>2</sub> in.

(126.4 × 102.9 cm)

Signed (on column base): PL [monogram]

Bequest of Jacob Ruppert, 1939

39.65.6



**Sir Peter Lely**

***Portrait of a Woman***

Oil on canvas,  $26\frac{1}{2} \times 21\frac{1}{8}$  in. (67.3 × 53.7 cm)  
Rogers Fund, 1906  
06.1198

**Workshop of Sir Peter Lely**

British, after 1670

***Barbara Villiers (1640–1709), Duchess of Cleveland***

Oil on canvas,  $89 \times 54$  in. (226.1 × 137.2 cm)  
Inscribed (bottom): FRANCOISE VILERS DE CREVELANDE  
Bequest of Jacob Ruppert, 1939  
39.65.9

**Willem Wissing**

Dutch, 1656–1687

***Portrait of a Woman***

Oil on canvas,  $49\frac{3}{4} \times 40\frac{1}{4}$  in. (126.4 × 102.2 cm)  
Signed (right): W. Wissing. Fecit  
Bequest of Jacob Ruppert, 1939  
39.65.7

**Sir Godfrey Kneller**

German, 1646–1723

***Charles Beauclerk (1670–1726), Duke of St. Albans***

Oil on canvas,  $49\frac{7}{8} \times 40\frac{1}{2}$  in. (126.7 × 102.9 cm)  
Signed and inscribed: (lower left) GK [monogram] F; (upper center) The [Ri]ght Ho[n] / CHARLES BEAUCLAIRE / Baron Heddington / Earle of BURFORD  
Bequest of Jacob Ruppert, 1939  
39.65.8

***Lady Mary Berkeley, Wife of Thomas Chambers***

Oil on canvas,  $29 \times 25$  in. (73.7 × 63.5 cm)  
Inscribed (left center): My Lady Mary Berkeley / Wife to Tho Chamb[ers] Esq / G. K. . . .  
Gift of George A. Hearn, 1896  
96.30.6

**Michael Dahl the Elder**

Swedish, 1656–1743

***Portrait of a Woman***

Oil on canvas,  $77\frac{1}{4} \times 51\frac{3}{4}$  in. (196.2 × 131.4 cm)  
Gift of Margaret Bruguère, in memory of Louis Bruguère, 1956  
56.224.1

**John Wootton**

British, 1682–1765

***Hunting Scene***

This painting is the overmantel in the dining



39.65.9



39.65.7



39.65.8



96.30.6



56.224.1



32.53.2



60.94.2



20.40



46.60



56.190



36.III



91.26.1

room from Kirtlington Park, Oxfordshire (MMA).

Oil on canvas,  $55\frac{1}{4} \times 51\frac{3}{8}$  in.

(140.3  $\times$  130.5 cm)

Signed and dated (lower center): J. Wootton / Fecit 1748

Fletcher Fund, 1931

32.53.2

ESDA

### Peter Monamy

British, born about 1684, died 1749

#### *Harbor Scene: English Three-Decker Firing a Salute*

Oil on canvas,  $48 \times 59$  in. (121.9  $\times$  149.9 cm)

Gift of William P. Clyde, 1960

60.94.2

### Bartholomew Dandridge

British, born 1691, died about 1754

#### *The Price Family*

The sitters are Uvedale Tomkyns Price (1685–1764), his son Robert (1717–1761), his cousins Miss Rodd and Miss Greville, and other members of the Rodd and Greville families.

Oil on canvas,  $40\frac{1}{4} \times 62\frac{1}{2}$  in.

(102.2  $\times$  158.8 cm)

Rogers Fund, 1920

20.40

### British Painter

about 1720

#### *Portrait of a Man, Possibly George Frederick Handel* (1685–1759)

Oil on canvas,  $47\frac{3}{8} \times 37$  in. (120.3  $\times$  94 cm)

Gift of Francis Neilson, 1946

46.60

### Enoch Seeman the Younger

British, 1694–1744

#### *Sir James Dashwood* (1715–1779), *Second Baronet*

Oil on canvas,  $96 \times 60\frac{1}{4}$  in. (243.8  $\times$  153 cm)

Signed, dated, and inscribed: (lower right)

Enoch Seeman / pinx.1737; (lower left) Sir

James Dashwood Bar<sup>t</sup> / (Painted in the 23<sup>rd</sup>

Year of his age) / Died 1779 Aged 64

Victor Wilbour Memorial Fund, 1956

56.190

### William Hogarth

British, 1697–1764

#### *The Wedding of Stephen Beckingham and Mary Cox*

Oil on canvas,  $50\frac{1}{2} \times 40\frac{1}{2}$  in.

(128.3  $\times$  102.9 cm)

Signed, dated, and inscribed (lower left):

Nuptiae: Stp Beckingham: Ar[mige]<sup>r</sup> / June:

9th: 1729: W<sup>m</sup> Hogarth: Pinx[i]<sup>t</sup>:

Marquand Fund, 1936

36.III

**Attributed to George Knapp**

British, 1698–1778

***Girl Building a House of Cards***Oil on canvas,  $30\frac{1}{8} \times 25\frac{1}{4}$  in.

(76.5 × 64.1 cm)

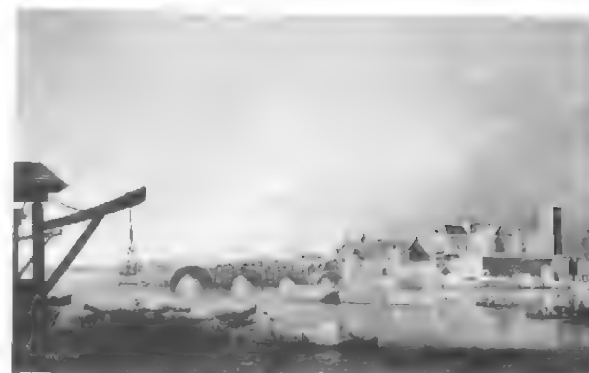
Marquand Collection, Gift of Henry G.

Marquand, 1890

91.26.1



56.54.1



44.56

**James Seymour**

British, 1702–1752

***Portrait of a Horseman***Oil on canvas,  $37 \times 51\frac{5}{8}$  in. (94 × 131.1 cm)

Signed and dated (lower right): J:s / 1748.

Gift of the children of the late Otto H. and

Addie W. Kahn (Lady Maud E. Marriott,

Mrs. Margaret D. Ryan, Roger W. Kahn, and

Gilbert W. Kahn), 1956

56.54.1



44.159



05.32.3

**Samuel Scott**

British, 1702–1772

***The Building of Westminster Bridge***

The pendant is a view of Old London Bridge (private collection), signed and dated 1747.

Oil on canvas,  $24 \times 44\frac{3}{8}$  in. (61 × 112.7 cm)

Signed (lower right): S. Scott

Purchase, Charles B. Curtis Fund and Joseph

Pulitzer Bequest, 1944

44.56

**Charles Philips**

British, 1708–1747

***The Strong Family***

The inscriptions on the period frame, which identify (or perhaps misidentify in some cases) various sitters, indicate that the family is that of Edward Strong of Greenwich, master mason of Saint Paul's cathedral.

Oil on canvas,  $29\frac{5}{8} \times 37$  in. (75.2 × 94 cm)

Signed and dated (lower right): CPhilips

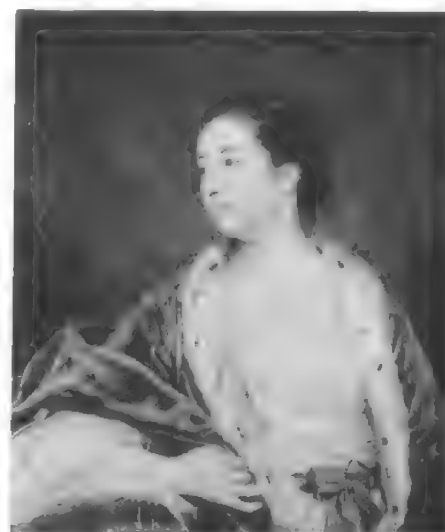
[initials in monogram] pinxit 1732

Gift of Robert Lehman, 1944

44.159



1986.264.5



42.152.1

**Richard Wilson**

British, 1713–1782

***Lake Nemi from a Monastery Garden***Oil on canvas,  $16\frac{7}{8} \times 21\frac{1}{8}$  in.

(42.9 × 53.7 cm)

Gift of George A. Hearn, 1905

05.32.3

**Sir Joshua Reynolds**

British, 1723–1792

***Thomas (1741–1825) and Martha Neate, Later Mrs. Williams, and Their Tutor, Mr. Needham***Oil on canvas,  $66\frac{1}{8} \times 71$  in. (168 × 180.3 cm)

Signed and dated (lower right, on edge

of plinth): J Reynolds pinxit 1748

Gift of Heathcote Art Foundation, 1986

1986.264.5

***Portrait of a Woman***Oil on canvas,  $29\frac{5}{8} \times 24\frac{1}{2}$  in.

(75.2 × 62.2 cm)

Bequest of George D. Pratt, 1935

42.152.1

***Anne Dashwood (1743–1830), Later Countess of Galloway***Oil on canvas,  $52\frac{1}{2} \times 46\frac{3}{4}$  in.(133.4 × 118.7 cm), with strip of  $7\frac{1}{8}$  in.

(18.1 cm) folded over the top of the stretcher

Signed and dated (right, above bas-relief):

Reynolds 1764 pinxit

Gift of Lillian S. Timken, 1950

50.238.2



50.238.2



48.181



87.16

**Sir Joshua Reynolds**

British, 1723–1792

**George, Viscount Malden (1757–1839), and His Sister, Lady Elizabeth Capel (1755–1834)**Oil on canvas,  $71\frac{1}{2} \times 57\frac{1}{4}$  in.(181.6  $\times$  145.4 cm)

Signed, dated, and inscribed (lower right):

George Visc<sup>t</sup> Malden & Lady Eliz. Capel  
only / Son and Dau<sup>r</sup> of the Earl of Essex by  
his first / wife Frances Dau<sup>r</sup> of St. Ch.  
Hanbury / Williams & Lady Frances  
Coningesby / L<sup>d</sup> Malden Ætat 10 / L<sup>y</sup> Eli[z.]  
Capel Ætat 13 / J. Reynolds Pinx<sup>t</sup> / 1768.

Gift of Henry S. Morgan, 1948

48.181



45.59.3



20.155.3

**The Honorable Henry Fane (1739–1802) with His Guardians, Inigo Jones and Charles Blair**Oil on canvas,  $100\frac{1}{4} \times 142$  in.(254.6  $\times$  360.7 cm)

Inscribed (bottom edge, beneath figures):

INIGO IONES ESQ<sup>r</sup> THE HON<sup>ble</sup>  
HENRY FANE ESQ<sup>r</sup> CHARLES BLAIR ESQ<sup>r</sup>

Gift of Junius S. Morgan, 1887

87.16



15.30.38



54.192

**Annabella, Viscountess Maynard (Nancy Parsons, born about 1734, died 1814/15)**Oil on canvas,  $36\frac{1}{4} \times 28$  in.(92.1  $\times$  71.1 cm)

Fletcher Fund, 1945

45.59.3

**Colonel George K. H. Coussmaker (1759–1801), Grenadier Guards**Oil on canvas,  $93\frac{3}{4} \times 57\frac{1}{4}$  in.(238.1  $\times$  145.4 cm)

Bequest of William K. Vanderbilt, 1920

20.155.3

**Georgiana Augusta Frederica Seymour (1782–1813), Later Lady Charles Bentick**

Exhibited at the Royal Academy in 1785

Oil on canvas,  $35 \times 30$  in. (88.9  $\times$  76.2 cm)Bequest of Maria DeWitt Jesup, from the  
collection of her husband, Morris K. Jesup,  
1914

15.30.38



25.110.10



1987.47.2

**John Barker (1707–1787)**

Exhibited at the Royal Academy in 1786

Oil on canvas,  $68\frac{1}{4} \times 47\frac{1}{2}$  in.(173.4  $\times$  120.7 cm)

Gift of Ruth Armour, 1954

54.192





06.1241



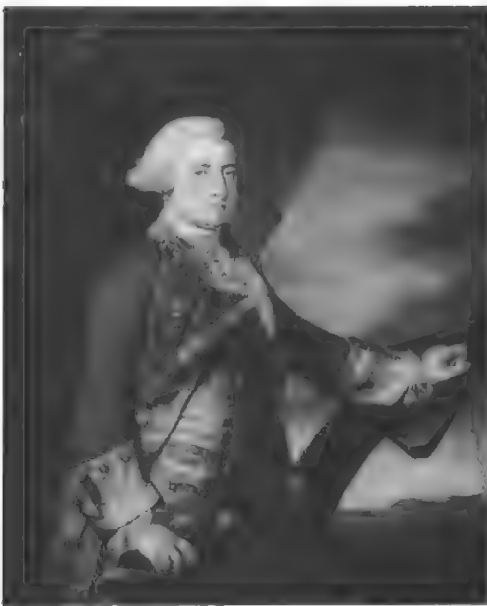
1980.468

**Lady Smith** (Charlotte Delaval) *and Her Children* (George Henry, Louisa, and Charlotte)

Exhibited at the Royal Academy in 1787  
Oil on canvas,  $55\frac{3}{8} \times 44\frac{1}{8}$  in.  
(140.7 × 112.1 cm)  
Bequest of Collis P. Huntington, 1900  
25.110.10

**The Honorable Mrs. Lewis Thomas Watson**  
(Mary Elizabeth Milles, 1767–1818)

This is an autograph replica of a portrait in a private collection; both date from 1789.  
Oil on canvas,  $50 \times 40$  in.  
(127 × 101.6 cm)  
Bequest of Mrs. Harry Payne Bingham, 1986  
1987.47.2



39.65.5



66.88.1

**Attributed to Sir Joshua Reynolds**

**Mrs. Baldwin**

After a full-length portrait (private collection) exhibited at the Royal Academy in 1782  
Oil on canvas,  $36\frac{1}{8} \times 29\frac{1}{8}$  in.  
(91.8 × 74 cm)  
Gift of William T. Blodgett and his sister Eleanor Blodgett, in memory of their father, William T. Blodgett, one of the founders of the Museum, 1906  
06.1241

**George Stubbs**

British, 1724–1806

**A Favorite Hunter of John Frederick Sackville, Later Third Duke of Dorset**

Oil on canvas,  $40 \times 49\frac{3}{4}$  in.  
(101.6 × 126.4 cm)  
Signed and dated (lower right): Geo. Stubbs / pinxit. 1768  
Bequest of Mrs. Paul Moore, 1980  
1980.468



60.71.7



17.120.224

**Francis Cotes**

British, 1726–1770

**Harry Paulet** (1719–1794), *Sixth Duke of Bolton*

Oil on canvas,  $50 \times 40$  in.  
(127 × 101.6 cm)  
Inscribed (verso): Harry 6<sup>th</sup> and last Duke of Bolton. / Grandfather of Viscountess Templetown.  
Bequest of Jacob Ruppert, 1939  
39.65.5

**Thomas Gainsborough**

British, 1727–1788

**Mrs. Ralph Izard** (Alice DeLancey, 1746/47–1832)

Oil on canvas, oval,  $30\frac{1}{4} \times 25\frac{1}{8}$  in.  
(76.8 × 63.8 cm)

Inscribed (verso): Mrs. Alice Izard / formerly  
Alice Delancey / painted in London / by /  
Gainsborough / 1772

Bequest of Jeanne King deRham, in memory  
of her father, David H. King Jr., 1966  
66.88.1



50.145.16



1990.200

**Portrait of a Man, Called General Thomas Bligh** (1693–1775)

Oil on canvas,  $29\frac{1}{2} \times 24\frac{3}{4}$  in.  
(74.9 × 62.9 cm)

Bequest of Lillian S. Timken, 1959  
60.71.7

**Portrait of a Woman, Called Miss Sparrow**

Oil on canvas,  $30\frac{1}{8} \times 24\frac{7}{8}$  in.  
(76.5 × 63.2 cm)

Mr. and Mrs. Isaac D. Fletcher Collection,  
Bequest of Isaac D. Fletcher, 1917  
17.120.224

**Charles Rousseau Burney** (1747–1819)

Oil on canvas,  $30\frac{1}{4} \times 25\frac{1}{8}$  in.  
(76.8 × 63.8 cm)

Bequest of Mary Stillman Harkness, 1950  
50.145.16

**Lieutenant-Colonel Paul Pechell** (1724–1800)

Oil on canvas,  $30\frac{1}{8} \times 25\frac{1}{8}$  in.  
(76.5 × 63.8 cm)

Inscribed (upper left): Sir Paul Pechell Bt / an  
Original by Gainsborough  
Gift of Mr. and Mrs. Harry Payne Bingham  
Jr., 1990  
1990.200

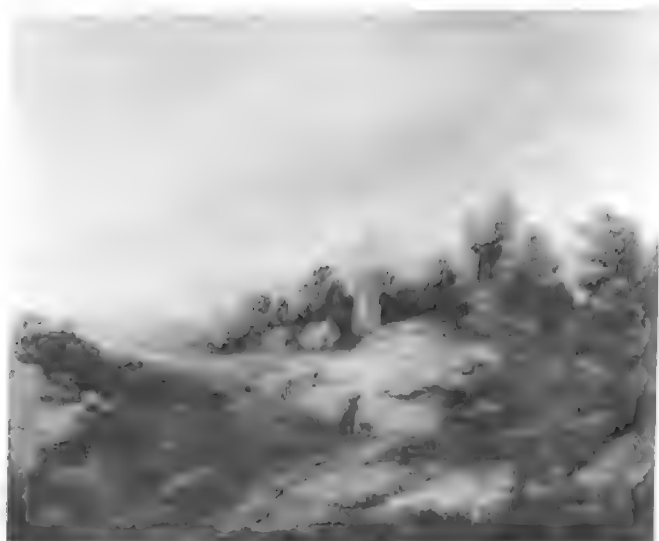
**Mrs. Grace Dalrymple Elliott** (1754?–1823)

Oil on canvas,  $92\frac{1}{4} \times 60\frac{1}{2}$  in.  
(234.3 × 153.7 cm)

Bequest of William K. Vanderbilt, 1920  
20.155.1



20.155.1



06.1279



49.7.55

**Wooded Upland Landscape**

Oil on canvas,  $47\frac{3}{8} \times 58\frac{1}{8}$  in.  
(120.3 × 147.6 cm)  
Gift of George A. Hearn, 1906  
06.1279

**Charlotte (1744–1818), Queen of England**

The portrait is an autograph replica of the one belonging to Gainsborough's series of George III, his wife, and their thirteen children (British Royal Collection), which were painted at Windsor in 1782.  
Oil on canvas,  $23\frac{3}{4} \times 17\frac{1}{2}$  in.  
(60.3 × 44.5 cm)  
The Jules Bache Collection, 1949  
49.7.55



89.15.8



50.145.17

**A Child with a Cat**

Oil on canvas,  $59\frac{1}{4} \times 47\frac{1}{2}$  in.  
(150.5 × 120.7 cm)  
Marquand Collection, Gift of Henry G. Marquand, 1889  
89.15.8

**The Wood Gatherers**

Oil on canvas,  $58\frac{1}{8} \times 47\frac{3}{8}$  in.  
(147.6 × 120.3 cm)  
Bequest of Mary Stillman Harkness, 1950  
50.145.17

**Mrs. William Tennant (Mary Wylde, died 1798)**

Oil on canvas,  $49\frac{1}{2} \times 40$  in.  
(125.7 × 101.6 cm)  
Fletcher Fund, 1945  
45.59.1

**Copy after Thomas Gainsborough**

British, probably third quarter 19th century

**The Painter's Daughter Mary (1748–1826)**

The painting is most likely a copy of the head at the left in Gainsborough's double portrait of his daughters (Victoria and Albert Museum, London).

Oil on canvas,  $17\frac{1}{4} \times 13\frac{7}{8}$  in.  
(43.8 × 35.2 cm)

Bequest of Maria DeWitt Jesup, from the collection of her husband, Morris K. Jesup, 1914  
15.30.34



45.59.1



15.30.34

**George Romney**

British, 1734–1802

**Mrs. Charles Frederick** (Martha Rigden, died 1794)

Oil on canvas,  $29\frac{3}{4} \times 24\frac{3}{4}$  in.

(75.6 × 62.9 cm)

Fletcher Fund, 1945

45.59.5



45.59.5

**Lady Elizabeth Hamilton** (died 1797),  
**Countess of Derby**

Sittings are recorded between 1776 and 1778.

Oil on canvas,  $50 \times 40$  in.

(127 × 101.6 cm)

The Jules Bache Collection, 1949

49.7.57



49.7.57

**Emilie Bertie Pott**

Oil on canvas,  $29\frac{3}{4} \times 24\frac{7}{8}$  in.

(75.6 × 63.2 cm)

Gift of Jessie Woolworth Donahue, 1958

58.102.2



58.102.2

**Sir Chaloner Ogle** (born about 1727, died 1816)

Sittings are recorded in 1781–82.

Oil on canvas,  $30 \times 24\frac{5}{8}$  in.

(76.2 × 62.5 cm)

Inscribed (verso): Sir Chaloner Ogle. B<sup>th</sup> / Senior Admiral of the Red. / H<sup>s</sup> Royal H<sup>s</sup> the Duke of Clarence being made / Admiral of the fleet over his head / died 1816

Gift of Lennen and Newell Inc., 1953

53.220



53.220

**Mrs. George Horsley** (Charlotte Talbot, died 1828)

Sittings are recorded in 1787.

Oil on canvas,  $30 \times 24\frac{7}{8}$  in.

(76.2 × 63.2 cm)

Bequest of Jacob Ruppert, 1939

39.65.1



39.65.1

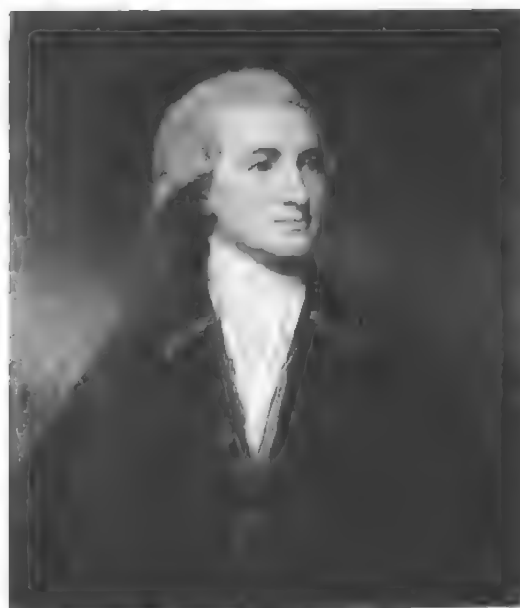
**The Honorable Charles Francis Greville**  
(1749–1809)

Oil on canvas,  $30 \times 24\frac{3}{4}$  in.

(76.2 × 62.9 cm)

Gift of Mr. and Mrs. Edwin C. Vogel, 1950

50.169



50.169



1975.1.235



45.59.4

**Lady Lemon** (1747–1823)  
Oil on canvas, 50 × 40 in.  
(127 × 101.6 cm)  
Robert Lehman Collection, 1975  
1975.1.235  
ROBERT LEHMAN COLLECTION

**Mrs. Bryan Cooke** (Frances Puleston, 1765–1818)  
Sittings are recorded in 1787 and 1789.  
Oil on canvas, 50 × 39½ in.  
(127 × 100.3 cm)  
Fletcher Fund, 1945  
45.59.4

**Self-portrait**  
Oil on canvas, 30 × 25 in. (76.2 × 63.5 cm)  
Bequest of Maria DeWitt Jesup, from the collection of her husband, Morris K. Jesup, 1914  
15.30.37



15.30.37



1986.264.6

**Joseph Wright (Wright of Derby)**  
British, 1734–1791

**Portrait of a Woman**  
Oil on canvas, 49⅞ × 40 in.  
(126.7 × 101.6 cm)  
Gift of Heathcote Art Foundation, 1986  
1986.264.6

### British Painters

1765/66

**Ceremonial Scene**  
Robert Adam's bill for this overmantel in grisaille—from his design, for the gallery at Croome Court (MMA)—is dated January 1766.

Oil on canvas, 60¼ × 68 in.  
(153 × 172.7 cm)  
Fletcher Fund, 1960  
60.50a  
ESDA

second half 18th century

**Man on Horseback with a Greyhound**  
Oil on canvas, 21⅞ × 25 in.  
(53.7 × 63.5 cm)  
Bequest of Joan Whitney Payson, 1975  
1976.201.20



60.50a



1976.201.20



**Richard Cosway**

British, 1740–1821

*Marianne Dorothy Harland* (1759–1785),

*Later Mrs. William Dalrymple*

Exhibited at the Royal Academy in 1779

Oil on canvas, 28 × 36½ in.

(71.1 × 91.8 cm)

Gift of Mrs. William M. Haupt, from the

collection of Mrs. James B. Haggin, 1969

69.104



69.104



59.189.2

**Angelica Kauffmann**

Swiss, 1741–1807

*Edward Stanley* (1752–1834), *Twelfth Earl*

*of Derby, with His First Wife* (Elizabeth

Hamilton, died 1797) *and Their Son*

(Edward Smith Stanley, 1775–1851)

This painting is a replica of one in a private collection.

Oil on canvas, 50 × 40 in.

(127 × 101.6 cm)

Gift of Bernard M. Baruch, in memory of his

wife, Annie Griffen Baruch, 1959

59.189.2

***Telemachus and the Nymphs of Calypso***

Oil on canvas, 32½ × 44¼ in.

(82.6 × 112.4 cm)

Bequest of Collis P. Huntington, 1900

25.110.188



25.110.188



25.110.187

***The Sorrow of Telemachus***

Pendant to 25.110.188

Oil on canvas, 32¾ × 45 in.

(83.2 × 114.3 cm)

Bequest of Collis P. Huntington, 1900

25.110.187

**Style of Angelica Kauffmann**

British, third quarter 18th century

***The Temptation of Eros***

Oil on canvas, 13 × 17¾ in. (33 × 45.1 cm)

Gift of James DeLancey Verplanck and John

Bayard Rodgers Verplanck, 1939

39.184.18

AMERICAN DECORATIVE ARTS



39.184.18



39.184.19

***The Victory of Eros***

Pendant to 39.184.18

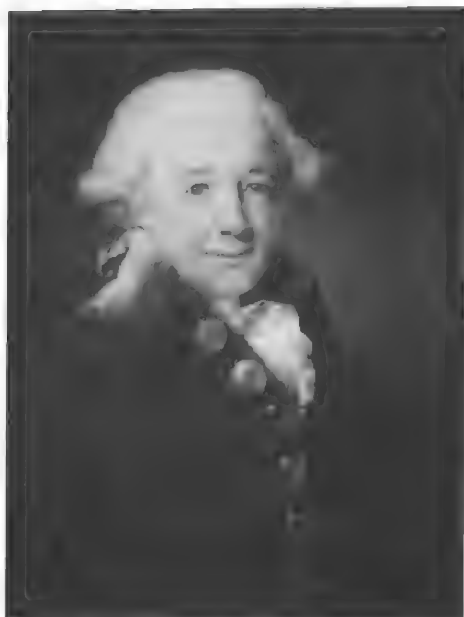
Oil on canvas, 13 × 17¾ in. (33 × 45.1 cm)

Gift of James DeLancey Verplanck and John

Bayard Rodgers Verplanck, 1939

39.184.19

AMERICAN DECORATIVE ARTS



61.182.1



61.182.2

**John Russell**

British, 1745–1806

**William Mann Godschall** (born 1720)Pastel on paper, laid down on canvas,  
23<sup>3</sup>/<sub>4</sub> × 17<sup>3</sup>/<sub>4</sub> in. (60.3 × 45.1 cm)Signed and dated (right center): J Russell R.A.  
pinxt. / 1791Gift of Mr. and Mrs. Arthur Wiesenberger,  
1961

61.182.1

**Mrs. William Mann Godschall** (Sarah  
Godschall, born 1730)

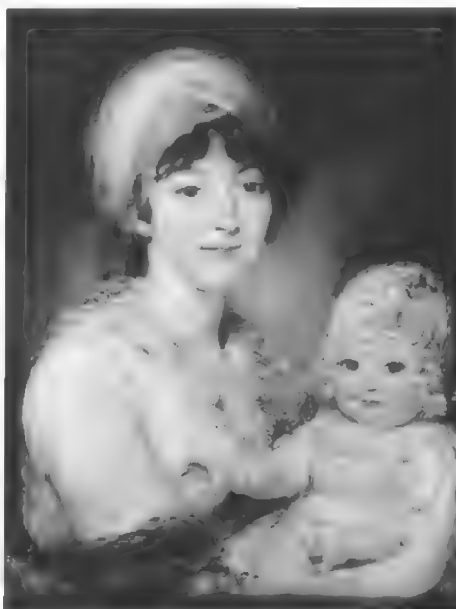
Pendant to 61.182.1

Pastel on paper, laid down on canvas,  
23<sup>3</sup>/<sub>4</sub> × 17<sup>3</sup>/<sub>4</sub> in. (60.3 × 45.1 cm)Gift of Mr. and Mrs. Arthur Wiesenberger,  
1961

61.182.2



67.131



67.132

**Robert Shurlock** (1779–1847)Pastel on paper, laid down on canvas,  
23<sup>3</sup>/<sub>4</sub> × 17<sup>3</sup>/<sub>8</sub> in. (60.3 × 44.1 cm)Signed and dated (upper right): J Russell R.A.  
p<sup>t</sup> 1801

Gift of Alan R. Shurlock, 1967

67.131

**Mrs. Robert Shurlock** (Henrietta Ann Jane  
Russell, 1775–1849) **and Her Daughter Ann**  
The pastel is a pendant to the preceding one  
(67.131). The sitter was the artist's daughter.Pastel on paper, laid down on canvas,  
23<sup>7</sup>/<sub>8</sub> × 17<sup>3</sup>/<sub>4</sub> in. (60.6 × 45.1 cm)Signed and dated (upper right): J. Russell  
R. A. pinxt. / 1801

Gift of Geoffrey Shurlock, 1967

67.132

**Mrs. Shurlock**Pastel on paper, 24 × 17<sup>7</sup>/<sub>8</sub> in.  
(61 × 45.4 cm)Signed and dated (upper left): J. Russell R.A.  
p<sup>t</sup> 1801

Gift of Olive Shurlock Sjölander, 1975

1975.217.2



1975.217.2



1975.217.1

**Attributed to John Russell****Robert Shurlock** (1779–1847)Pastel on paper, 23<sup>7</sup>/<sub>8</sub> × 17<sup>7</sup>/<sub>8</sub> in.  
(60.6 × 45.4 cm)

Gift of Olive Shurlock Sjölander, 1975

1975.217.1

**Gainsborough Dupont**

British, born about 1754, died 1797

**Mrs. John Puget** (Catherine Hawkins)

There is a soft-ground etching of a cottage among trees on the verso of the plate.

Oil on copper,  $6 \times 4\frac{3}{4}$  in. (15.2  $\times$  12.1 cm)

Bequest of Mary Stillman Harkness, 1950

50.145.18

**Lady Mulgrave** (Anne Elizabeth Cholmley, 1769–1788)

Oil on wood; overall  $7\frac{1}{8} \times 5\frac{3}{4}$  in.

(18.1  $\times$  14.6 cm); painted surface

$6 \times 4\frac{3}{4}$  in. (15.2  $\times$  12.1 cm)

The Jules Bache Collection, 1949

49.7.56

**Sir William Beechey**

British, 1753–1839

**Edward Miles** (1752–1828)

Oil on canvas,  $11\frac{7}{8} \times 9\frac{7}{8}$  in.

(30.2  $\times$  25.1 cm)

Signed, dated, and inscribed: (lower right, on portfolio) 1785 / W Beechey / pinx; (lower left, on sketchbook) Edw.<sup>d</sup> Miles / Æt 32.

Gift of Heathcote Art Foundation, 1986

1986.264.2

**George IV** (1762–1830), *When Prince of Wales*

This portrait of the prince wearing the uniform of the 10th Light Dragoons and the star of the Order of the Garter is a version of Beechey's diploma work, which was presented to the Royal Academy, London, in 1798; another version, commissioned by the sitter and probably painted in 1803, is in the British Royal Collection.

Oil on canvas,  $56\frac{1}{4} \times 44\frac{1}{2}$  in.

(142.9  $\times$  113 cm)

Gift of Heathcote Art Foundation, 1986

1986.264.3

**Portrait of a Woman**

Oil on canvas,  $50 \times 40\frac{1}{4}$  in.

(127  $\times$  102.2 cm)

Gift of George A. Hearn, 1905

05.32.1

**Sir Henry Raeburn**

Scottish, 1756–1823

**Mrs. Richard Alexander Oswald** (Lucy Johnstone, born about 1768, died 1798)

Oil on canvas,  $48\frac{1}{2} \times 40\frac{7}{8}$  in.

(123.2  $\times$  103.8 cm)

Gift of Mrs. Paul Moore, 1980

1980.305



50.145.18 (recto)



50.145.18 (verso)



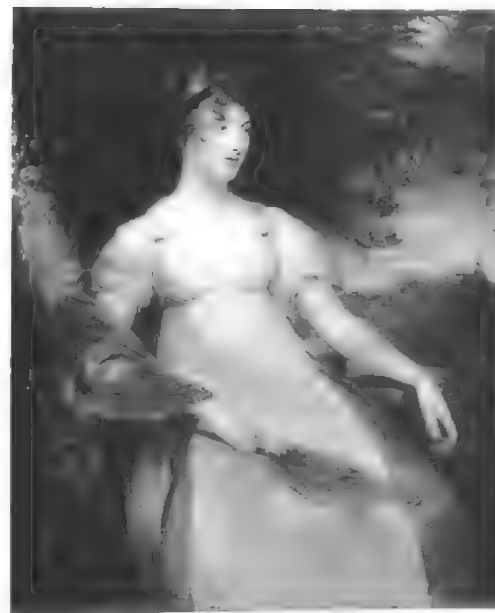
49.7.56



1986.264.2



1986.264.3



05.32.1



1980.305



46.13.5

**Janet Law**Oil on canvas,  $35\frac{1}{4} \times 27\frac{1}{4}$  in.

(89.5 × 69.2 cm)

Bequest of Helen Swift Neilson, 1945

46.13.5

**William Forsyth** (1749–1814)

There is a pendant portrait of the sitter's wife, née Mary Rannie (1756–1826) (art market, 1992).

Oil on canvas,  $30 \times 24\frac{7}{8}$  in.

(76.2 × 63.2 cm)

Gift of Arthur H. Hearn, 1896

96.30.5

**James Johnston** (died 1841)

There is a pendant portrait of the sitter's wife (Memorial Art Gallery of the University of Rochester, New York).

Oil on canvas,  $35\frac{1}{4} \times 27\frac{1}{4}$  in.

(89.5 × 69.2 cm)

Bequest of Adele L. Lehman, in memory of Arthur Lehman, 1965

65.181.13



96.30.5



65.181.13

**Edward Satchwell Fraser** (1751–1835)Oil on canvas,  $29\frac{1}{2} \times 24\frac{1}{2}$  in.

(74.9 × 62.2 cm)

Robert Lehman Collection, 1975

1975.1.234

ROBERT LEHMAN COLLECTION

**Portrait of a Man, Called Dr. Blake**Oil on canvas,  $51 \times 40\frac{1}{8}$  in.

(129.5 × 101.9 cm)

Gift of Victor G. Fischer, 1912

12.43.1

**John Gray** (1731–1811)Oil on canvas,  $49\frac{3}{8} \times 40$  in.

(125.4 × 101.6 cm)

Bequest of Lillian S. Timken, 1959

60.71.13

**William, Lord Robertson** (1754–1835)Oil on canvas,  $49\frac{1}{2} \times 39\frac{1}{4}$  in.

(125.7 × 99.7 cm)

Inscribed (verso, now covered by relining canvas): Taken Hf Length July [?]05

Bequest of Mary Stillman Harkness, 1950

50.145.32



1975.1.234



12.43.1

**George Harley Drummond** (1783–1855)Oil on canvas,  $94\frac{1}{4} \times 58$  in.

(239.4 × 147.3 cm)

Gift of Mrs. Guy Fairfax Cary, in memory of her mother, Mrs. Burke Roche, 1949

49.142



60.71.13



50.145.32



49.142



50.145.31





45.59.2



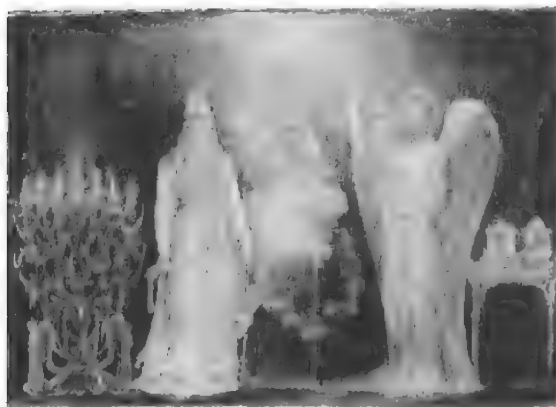
60.94.1



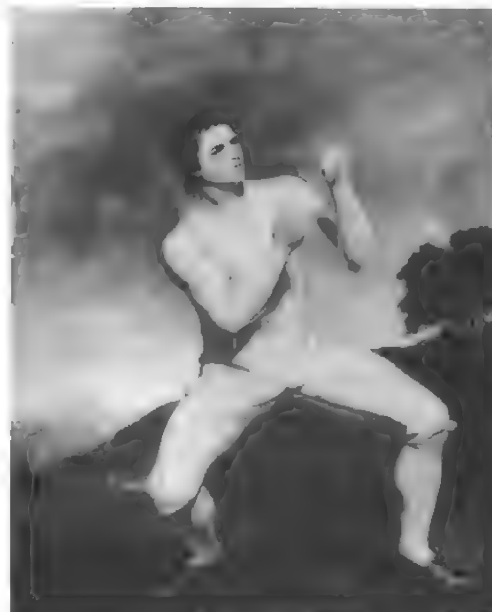
53.180



53.61.3



51.30.1



53.113

**Sir Henry Raeburn**

Scottish, 1756–1823

***The Drummond Children***

The sitters have been tentatively identified as George Drummond (1802–1851), his sister Margaret, and their foster brother.

Oil on canvas,  $94\frac{1}{4} \times 60\frac{1}{4}$  in.

(239.4 × 153 cm)

Bequest of Mary Stillman Harkness, 1950

50.145.31

***William Scott-Elliot*** (1811–1901)

Oil on canvas,  $47\frac{3}{8} \times 36\frac{5}{8}$  in.

(120.3 × 93 cm)

Fletcher Fund, 1945

45.59.2

***The Honorable Alexander Maconochie-Welwood*** (1777–1861), ***Lord Meadowbank***

Oil on canvas,  $30\frac{1}{4} \times 25$  in.

(76.8 × 63.5 cm)

Inscribed (verso): Alex<sup>r</sup> Maconochie Welwood

/ of Meadowbank / & Garvock / (2<sup>d</sup> Lord

Meadowbank) / Raeburn pinx<sup>t</sup>

Gift of William P. Clyde, 1960

60.94.1

***Lady Maitland*** (Catherine Connor, died 1865)

Oil on canvas,  $49\frac{3}{4} \times 39\frac{3}{4}$  in.

(126.4 × 101 cm)

Gift of Jessie Woolworth Donahue, 1953

53.180

**British Painter**

late 18th century

***Portrait of a Young Woman***

Oil on canvas,  $50\frac{1}{2} \times 39\frac{7}{8}$  in.

(128.3 × 101.3 cm)

Gift of Julia A. Berwind, 1953

53.61.3

**William Blake**

British, 1757–1827

***Zacharias and the Angel***

Tempera and glue size on canvas,

$10\frac{1}{2} \times 15$  in. (26.7 × 38.1 cm)

Signed (lower left): WB

Bequest of William Church Osborn, 1951

51.30.1

**John Hoppner**

British, 1758–1810

***Richard Humphreys, the Boxer***

Oil on canvas,  $55\frac{3}{4} \times 44\frac{1}{4}$  in.

(141.6 × 112.4 cm)

The Alfred N. Punnett Endowment Fund,

1953

53.113

**John Hoppner**

British, 1758–1810

**Anthony James Radcliffe** (1757–1814), *Fifth Earl of Newburgh*

Oil on canvas, 30 × 25 in. (76.2 × 63.5 cm)

Bequest of Lillian S. Timken, 1959

60.71.8



60.71.8



60.71.9

**Anne Webb** (1762–1861), *Countess of Newburgh*

Pendant to 60.71.8

Oil on canvas, 30 × 24<sup>7</sup>/<sub>8</sub> in.

(76.2 × 63.2 cm)

Bequest of Lillian S. Timken, 1959

60.71.9

**Portrait of a Woman, Called Mrs. FitzHerbert** (Mary Anne Smythe, 1756–1837); (verso, now covered by relining canvas) **Study of a Child's Head**

Oil on canvas, 30 × 24<sup>7</sup>/<sub>8</sub> in.

(76.2 × 63.2 cm)

Gift of William T. and Eleanor Blodgett,

1906

06.1242



06.1242 (recto)



06.1242 (verso)

**Mrs. Richard Bache** (Sarah Franklin, 1743–1808)

The painting had as a pendant a portrait of Richard Bache (1737–1811) (private collection).

Oil on canvas, 30<sup>1</sup>/<sub>8</sub> × 24<sup>7</sup>/<sub>8</sub> in.

(76.5 × 63.2 cm)

Catharine Lorillard Wolfe Collection, Wolfe

Fund, 1901

01.20

**Mrs. Whaley** (died before 1800)

Oil on canvas, 93<sup>1</sup>/<sub>2</sub> × 58 in.

(237.5 × 147.3 cm)

Gift of Henry S. Morgan, 1947

47.138



01.20



47.138



15.30.41



53.59.3

**Mrs. Garden and Her Children**Oil on canvas,  $50\frac{1}{8} \times 39\frac{7}{8}$  in.

(127.3 × 101.3 cm)

Bequest of Maria DeWitt Jesup, from the collection of her husband, Morris K. Jesup, 1914

15.30.41

**The Sackville Children**

The children are George John Frederick Sackville (1793–1815), later fourth duke of Dorset, and his sisters, Mary (1792–1864) and Elizabeth (1795–1870).

Oil on canvas,  $60 \times 49$  in.

(152.4 × 124.5 cm)

Bequest of Thomas W. Lamont, 1948

53.59.3



46.13.4



46.13.3

**Mrs. Thomas Pechell** (Charlotte Clavering, died 1841)Oil on canvas,  $30 \times 25$  in. (76.2 × 63.5 cm)Inscribed (verso): Painted by / Hoppner of London / 1799 / Charlotte Lady Brooke Pechell / Daughter of Genl Sir John Clavering K.B. / by the Lady Diana West / and Wife of / Major Genl Sir Tho<sup>s</sup> Brooke / Pechell Bar<sup>t</sup>

Bequest of Helen Swift Neilson, 1945

46.13.4

**Major-General Thomas Pechell** (1753–1826)

Pendant to 46.13.4

Oil on canvas,  $30 \times 24\frac{7}{8}$  in.

(76.2 × 63.2 cm)

Inscribed (verso): Painted by Hoppner of London / 1799 / Major General / Sir Thomas Brooke Pechell Bar<sup>t</sup> / Genl Usher Privy Chamber. / 34 Years to her Majesty Queen Charlotte / He Died June 1826

Bequest of Helen Swift Neilson, 1945

46.13.3



65.203



59.189.3

**Mrs. Richard Brinsley Sheridan** (Hester Jane Ogle, born about 1775, died 1817) **and Her Son** (Charles Brinsley Sheridan, 1796–1843)Oil on canvas,  $93\frac{3}{4} \times 59$  in.

(238.1 × 149.9 cm)

Gift of Mrs. Carll Tucker, 1965

65.203

**Lady Hester King** (died 1873)Oil on canvas,  $30 \times 25$  in. (76.2 × 63.5 cm)

Gift of Bernard M. Baruch, in memory of his wife, Annie Griffen Baruch, 1959

59.189.3

**John Opie**

British, 1761–1807

***Miss Walker***

Oil on canvas, 29<sup>7</sup>/<sub>8</sub> × 24<sup>7</sup>/<sub>8</sub> in.

(75.9 × 63.2 cm)

Bequest of Mary Clark Thompson, 1923

24.80.488



24.80.488

**John Crome**

British, 1768–1821

***Hautbois Common***

Oil on canvas, 22 × 35 in.

(55.9 × 88.9 cm)

Marquand Collection, Gift of Henry G.

Marquand, 1889

89.15.14



89.15.14

**George Morland**

British, 1763–1804

***The Bell Inn***

Oil on canvas, 20<sup>1</sup>/<sub>2</sub> × 26<sup>1</sup>/<sub>4</sub> in.

(52.1 × 66.7 cm)

Signed (lower right): G. Morland. pinx

Bequest of Collis P. Huntington, 1900

25.110.20



25.110.20

***The Dancing Dogs***

Oil on canvas, 30 × 25<sup>1</sup>/<sub>8</sub> in.

(76.2 × 63.8 cm)

Gift of Evander B. Schley, 1951

52.116



52.116

**British Painter**

first quarter 19th century

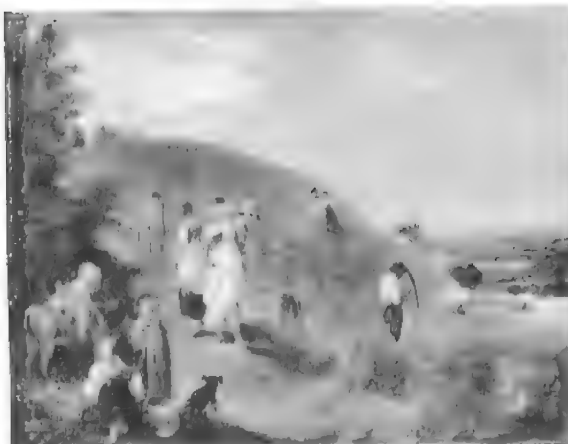
***Haymaking***

Oil on canvas, 14<sup>7</sup>/<sub>8</sub> × 19<sup>3</sup>/<sub>8</sub> in.

(37.8 × 49.2 cm)

Gift of Rodman A. Heeren, 1973

1973.331.1



1973.331.1

***Hay Wagon***

Pendant to 1973.331.1

Oil on canvas, 14<sup>7</sup>/<sub>8</sub> × 19<sup>3</sup>/<sub>8</sub> in.

(37.8 × 49.2 cm)

Gift of Rodman A. Heeren, 1973

1973.331.2



1973.331.2



50.135.5

**Sir Thomas Lawrence**

British, 1769–1830

**Elizabeth Farren** (born about 1759, died 1829), *Later Countess of Derby*

Oil on canvas, 94 × 57½ in.

(238.8 × 146.1 cm)

Bequest of Edward S. Harkness, 1940

50.135.5

**The Calmady Children** (Emily, 1818–1906, and Laura Anne, 1820–1894)

Oil on canvas, 30⅞ × 30⅞ in.

(78.4 × 76.5 cm)

Bequest of Collis P. Huntington, 1900

25.110.1

**Lady Harriet Maria Conyngham** (died 1843), *Later Lady Somerville*

Oil on canvas, 36¼ × 28¼ in.

(92.1 × 71.8 cm)

Gift of Jessie Woolworth Donahue, 1955

55.89

**Portrait of a Man**

Oil on canvas, 50⅜ × 40⅝ in.

(128 × 103.2 cm)

Gift of Victor G. Fischer, 1912

12.43.2



25.110.1



55.89



**Sir Thomas Lawrence**

British, 1769–1830

**John Julius Angerstein** (1735–1823)

The primary version is the property of Lloyd's of London; a posthumous replica is in the National Gallery, London. The present work may date to the mid- to late 1820s.

Oil on canvas, 36 × 28 in. (91.4 × 71.1 cm)

Bequest of Adele L. Lehman, in memory of Arthur Lehman, 1965

65.181.9



12.43.2



65.181.9

**George Chinnery**

British, 1774–1852

**Self-portrait**

Oil on canvas, 8<sup>5</sup>/<sub>8</sub> × 7<sup>1</sup>/<sub>4</sub> in.

(21.9 × 18.4 cm)

Rogers Fund, 1943

43.132.4

**William Owen**

British, 1769–1825

**The Grandchildren of Sir William Heathcote**

Oil on canvas, 55<sup>1</sup>/<sub>4</sub> × 67<sup>1</sup>/<sub>2</sub> in.

(140.3 × 171.5 cm)

Gift of Heathcote Art Foundation, 1986

1986.264.4



43.132.4



1986.264.4

**Sir Martin Archer Shee**

British, 1769–1850

**Daniel O'Connell** (1775–1847)

Oil on canvas, 35<sup>7</sup>/<sub>8</sub> × 28<sup>1</sup>/<sub>8</sub> in.

(91.1 × 71.4 cm)

Gift of John D. Crimmins, 1899

99.30

**William Archer Shee** (1810–1899), *the Artist's Son*

Oil on canvas, 30 × 24<sup>3</sup>/<sub>4</sub> in.

(76.2 × 62.9 cm)

Bequest of Maria DeWitt Jesup, from the collection of her husband, Morris K. Jesup, 1914

15.30.48



99.30



15.30.48

**Joseph Mallord William Turner**

British, 1775–1851

**The Ferry Beach and Inn at Saltash, Cornwall**

Oil on canvas, 35<sup>3</sup>/<sub>8</sub> × 47<sup>1</sup>/<sub>2</sub> in.

(89.9 × 120.7 cm)

Inscribed: (right foreground, on building) SALTAS[H] / ENGLAND / EXPECT[S] EV[ERY] / [MAN TO DO HIS DUTY] (after Nelson's signal to the fleet before the Battle of Trafalgar);

(middle ground, on building) BEER

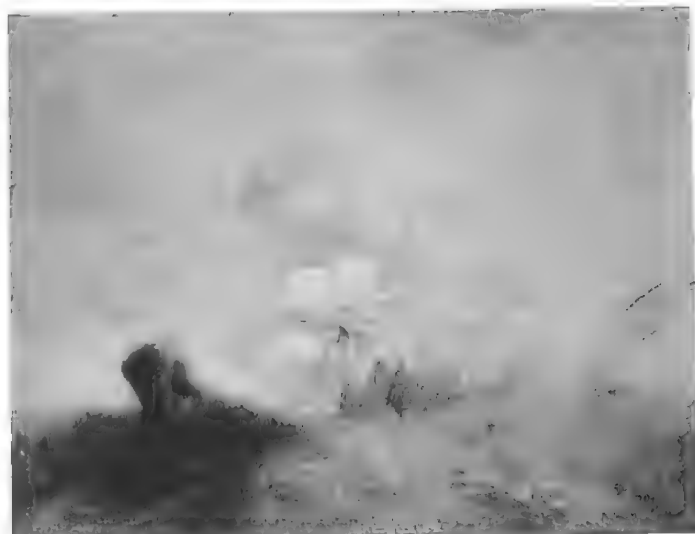
Marquand Collection, Gift of Henry G.

Marquand, 1889

89.15.9



89.15.9



96.29



99.31

**Joseph Mallord William Turner**

British, 1775–1851

***The Whale Ship***

Exhibited at the Royal Academy in 1845

Oil on canvas,  $36\frac{1}{8} \times 48\frac{1}{4}$  in.(91.8  $\times$  122.6 cm)

Catharine Lorillard Wolfe Collection, Wolfe Fund, 1896

96.29

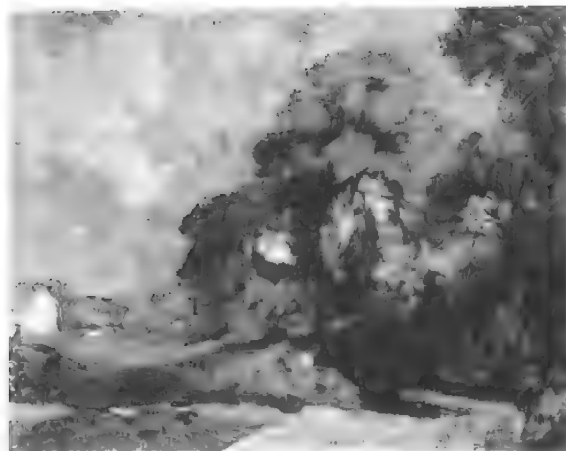
***The Grand Canal, Venice***

Exhibited at the Royal Academy in 1835

Oil on canvas,  $36 \times 48\frac{1}{8}$  in.(91.4  $\times$  122.2 cm)

Bequest of Cornelius Vanderbilt, 1899

99.31



26.128



06.1272

**John Constable**

British, 1776–1837

***View at Stoke-by-Nayland***Oil on canvas,  $11\frac{1}{8} \times 14\frac{1}{4}$  in. (28.3  $\times$  36.2 cm)

Charles B. Curtis Fund, 1926

26.128

***Mrs. James Pulham Sr.*** (Frances Amys, born about 1766, died 1856)

This painting dates from 1818 and is the subject of a letter from James Pulham to Constable.

Oil on canvas,  $29\frac{3}{4} \times 24\frac{3}{4}$  in.(75.6  $\times$  62.9 cm)

Gift of George A. Hearn, 1906

06.1272

***Salisbury Cathedral from the Bishop's Grounds***

There are three sketches, of which this is the third, and three finished paintings: a sketch, probably from the summer of 1820 (National Gallery of Canada, Ottawa), for the painting signed and dated 1823 and exhibited at the Royal Academy, London, in the same year (Victoria and Albert Museum, London); a sketch (private collection, on loan to the Birmingham Museums and Art Gallery) and a signed and dated painting (Huntington Art Collections, San Marino) made later in 1823; and this unfinished picture, probably of about 1825, and connected with a signed and dated painting of 1826 (Frick Collection, New York). All relate to the initial commission of 1822 from John Fisher, Bishop of Salisbury, who is shown at the left.

Oil on canvas,  $34\frac{7}{8} \times 44$  in.(87.9  $\times$  111.8 cm)

Bequest of Mary Stillman Harkness, 1950

50.145.8



50.145.8



15.30.50



95.27.2

**British Painter**

about 1830

***Tottenham Church***Oil on canvas, 20 $\frac{1}{2}$  × 18 $\frac{1}{8}$  in.  
(52.1 × 46 cm)Bequest of Maria DeWitt Jesup, from the  
collection of her husband, Morris K. Jesup,  
1914

15.30.50

**George H. Harlow**

British, 1787–1819

***Self-portrait***

Oil on canvas, 30 × 25 in. (76.2 × 63.5 cm)

Gift of George A. Hearn, 1895

95.27.2



65.258.2



15.30.52

**David Cox**

British, 1783–1859

***Landscape with a Gypsy Tent***

Oil on wood, 9 × 14 in. (22.9 × 35.6 cm)

Signed and dated (lower left): David Cox /  
1848.Gift of Mary Phelps Smith, in memory of her  
husband, Howard Caswell Smith, 1965

65.258.2

**Sir David Wilkie**

Scottish, 1785–1841

***The Highland Family***

Exhibited at the Royal Academy in 1825

Oil on wood, 24 × 36 in. (61 × 91.4 cm)

Signed and dated (lower left): DAVID WILKIE f.  
1[8]24Bequest of Maria DeWitt Jesup, from the  
collection of her husband, Morris K. Jesup,  
1914

15.30.52



10.58.2



15.30.56

**British Painter**

early 19th century

***Landscape***Oil on canvas, 48 $\frac{5}{8}$  × 67 $\frac{1}{4}$  in.

(123.5 × 170.8 cm)

Gift of George A. Hearn, 1909

10.58.2

**Patrick Nasmyth**

British, 1787–1831

***Landscape***Oil on wood, 27 $\frac{1}{2}$  × 36 $\frac{1}{4}$  in.

(69.9 × 92.1 cm)

Signed and dated (lower left): Pat.<sup>k</sup> Nasmyth.  
1828Bequest of Maria DeWitt Jesup, from the  
collection of her husband, Morris K. Jesup,  
1914

15.30.56

**William Etty**

British, 1787–1849

***Allegory***

Oil on canvas, laid down on wood, oval,  
28 × 34½ in. (71.1 × 87.6 cm)  
Gift of Martin Birnbaum, 1959  
59.131



59.131

***The Three Graces***

The painting is a sketch for a figure group in a larger composition, Venus and Her Satellites (Museo de Arte, Ponce).

Oil on paper, laid down on canvas,  
22½ × 18¾ in. (57.2 × 47.6 cm)  
Rogers Fund, 1905  
05.31



05.31

**Charles Robert Leslie**

British, 1794–1859

***Dr. John Wakefield Francis* (1789–1861)**

Oil on wood, 15½ × 11½ in.  
(39.4 × 29.2 cm)  
Signed (upper left): C.R. Leslie.  
Gift of John L. Cadwalader, 1896  
96.25

AMERICAN PAINTINGS AND SCULPTURE



96.25

**James Stark**

British, 1794–1859

***Willows by the Watercourse***

Oil on wood, 17⅞ × 24 in. (45.4 × 61 cm)  
Gift of George A. Hearn, 1896  
97.41.1



97.41.1

**George Vincent**

British, 1796–1831

***Whitlingham near Norwich***

Oil on canvas, 25¼ × 36 in.  
(64.1 × 91.4 cm)  
Signed (lower right): G. Vincent  
Gift of George A. Hearn, 1906  
06.1300



06.1300

**Frederick Richard Lee**

British, 1798–1879

***Garibaldi's House at Caprera***

Oil on canvas, 34¼ × 54⅜ in.  
(87 × 138.1 cm)  
Signed and dated (lower right): F.R. Lee RA  
1865  
Gift of Dr. Melvin Goldberg, 1974  
1974.159



1974.159





97.41.3



45.146.1



1990.75



61.233



05.39.1



04.29.4

**Frederick Waters Watts**

British, 1800–1862

***The Old Bridge***Oil on canvas, 21<sup>3</sup>/<sub>4</sub> × 32<sup>3</sup>/<sub>4</sub> in.  
(55.2 × 83.2 cm)

Gift of George A. Hearn, 1897

97.41.3

**Richard Parkes Bonington**

British, 1802–1828

***Roadside Halt***Oil on canvas, 18<sup>1</sup>/<sub>4</sub> × 14<sup>7</sup>/<sub>8</sub> in.  
(46.4 × 37.8 cm)

Signed and dated (lower right): R P B. 18[2]6

Gift of Francis Neilson, 1945

45.146.1

**Sir Edwin Landseer**

British, 1802–1873

***Copy after Rubens's "Wolf and Fox Hunt"***

This copy of Rubens's painting (10.73) dates to 1824–26 and was painted in preparation for The Hunting of Chevy Chase (Birmingham Museums and Art Gallery), which was exhibited at the Royal Academy in 1826.

Oil on wood, 16 × 23<sup>7</sup>/<sub>8</sub> in.

(40.6 × 60.6 cm)

Catharine Lorillard Wolfe Collection, Wolfe Fund, 1990

1990.75

**Edward Lear**

British, 1812–1888

***Catania and Mount Etna***Oil on board, 12<sup>1</sup>/<sub>4</sub> × 19 in.

(31.1 × 48.3 cm)

Dated and inscribed: (lower right, in sepia) Catania / 16 June. / 1847; (lower left, in pencil) This was done on a thorough / Sciroccato day &amp; may therefore / make all the colors infinitely / brighter Etna bluer – sky warmer, / lava distant pinker – near browner / &amp; Asphaltumer.–

Rogers Fund, 1961

61.233

**George Frederick Watts**

British, 1817–1904

***Ariadne in Naxos***

Oil on canvas, 24 × 20 in. (61 × 50.8 cm)

Signed and dated (lower right): G. F. Watts. / 1894

Rogers Fund, 1905

05.39.1

**John Thomas Peele**

British, 1822–1897

***Spring Flowers***

Oil on canvas, oval, 30 × 25 in.

(76.2 × 63.5 cm)

Signed and dated (lower left): J. T. Peele 1860.

Gift of Samuel P. Avery Jr., 1904

04.29.4

**Robert Charles Dudley**

British, 1826–1900

***Landing the Shore End of the Atlantic Cable***

Cyrus Field, the donor of this work and of the five related paintings (92.10.47, 45, 43, 46, and 42) that follow, was among the founders of the American Telegraph Company. After unsuccessful attempts in 1857, 1858, and 1865, the Atlantic cable was laid and brought into use in July 1866.

Oil on canvas, 22½ × 33 in.

(57.2 × 83.8 cm)

Signed and dated (lower left): R. Dudley 1866.

Gift of Cyrus W. Field, 1892

92.10.44

***Making the Splice between the Shore End and the Ocean Cable***

Oil on canvas, 22¾ × 33¼ in.

(57.8 × 84.5 cm)

Inscribed (verso): Atlantic Telegraph Cable Expedition of 1866— / Making the splice between the shore end and the Ocean Cable on board / the "Great Eastern," off Valencia. Lat<sup>d</sup> 51°–50' Long<sup>d</sup> 11°–6' / July 13<sup>th</sup> 1866 / Painted by Robert Dudley— / London

Gift of Cyrus W. Field, 1892

92.10.47

***Grappling for the Lost Cable***

Oil on canvas, 22¾ × 33⅞ in.

(57.8 × 84.1 cm)

Gift of Cyrus W. Field, 1892

92.10.45

***Awaiting the Reply***

Oil on canvas, 23¼ × 33½ in.

(59.1 × 85.1 cm)

Stamped? (lower left): R. DUDLEY

Gift of Cyrus W. Field, 1892

92.10.43

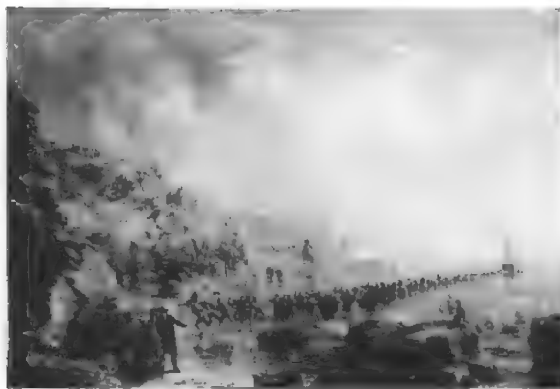
***Landing at Newfoundland***

Oil on canvas, 22¾ × 33¼ in.

(57.8 × 84.5 cm)

Gift of Cyrus W. Field, 1892

92.10.46



92.10.44



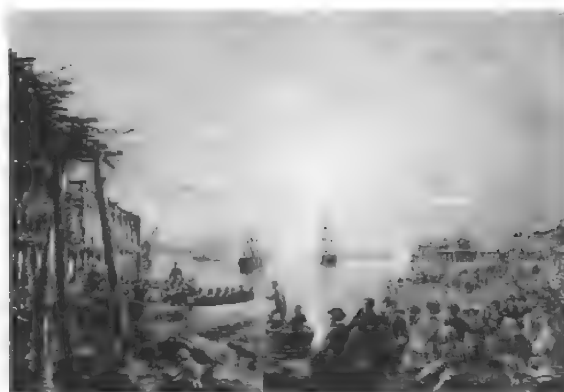
92.10.47



92.10.45



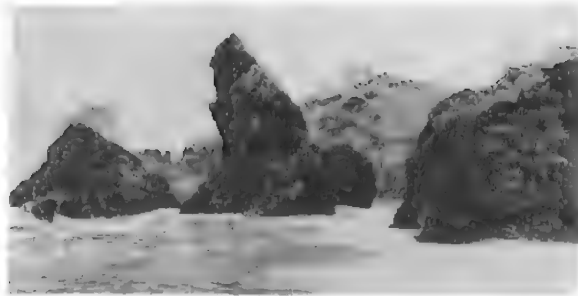
92.10.43



92.10.46



92.10.42



1974.289.2



87.15.79

***Homeward Bound: "The Great Eastern"***Oil on canvas,  $44\frac{3}{4} \times 67\frac{1}{4}$  in.

(113.7 × 170.8 cm)

Gift of Cyrus W. Field, 1892

92.10.42

**John Brett**

British, 1830–1902

***Kynance***Oil on canvas,  $7 \times 14\frac{1}{8}$  in.

(17.8 × 35.9 cm)

Dated and inscribed (lower right): Kynance

27 Sep 88

Bequest of Theodore Rousseau Jr., 1973

1974.289.2

**Lord Frederic Leighton**

British, 1830–1896

***Head of a Woman, Called Lucia***Oil on canvas,  $14\frac{7}{8} \times 10$  in.

(37.8 × 25.4 cm)

Catharine Lorillard Wolfe Collection, Bequest of Catharine Lorillard Wolfe, 1887

87.15.79

***Lachrymae***Oil on canvas,  $62 \times 24\frac{3}{4}$  in.

(157.5 × 62.9 cm)

Catharine Lorillard Wolfe Collection, Wolfe Fund, 1896

96.28

**Sir John Everett Millais**

British, 1829–1896

***Portia***Oil on canvas,  $49\frac{1}{4} \times 33$  in.

(125.1 × 83.8 cm)

Signed and dated (lower right): JEM

[monogram] / 1886

Catharine Lorillard Wolfe Collection, Wolfe Fund, 1906

06.1328



96.28



06.1328

**Dante Gabriel Rossetti**

British, 1828–1882

**Mrs. William Morris** (Jane Burden,  
1840–1914)

Red, black, and white chalk on paper, four  
pieces joined,  $35\frac{3}{4} \times 30\frac{3}{4}$  in.

(90.8 × 78.1 cm)

Signed and dated (lower right): DGR

[monogram] / 1868

Gift of Jessie Lemont Trausil, 1947

47.66

DRAWINGS AND PRINTS



47.66

**Sir Edward Coley Burne-Jones**

British, 1833–1898

**The Love Song**

Oil on canvas,  $45 \times 61\frac{3}{8}$  in.

(114.3 × 155.9 cm)

Signed (lower left): EBJ

The Alfred N. Punnett Endowment Fund,

1947

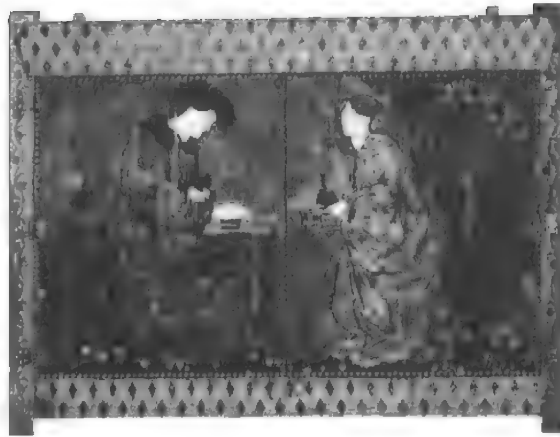
47.26



47.26



26.54



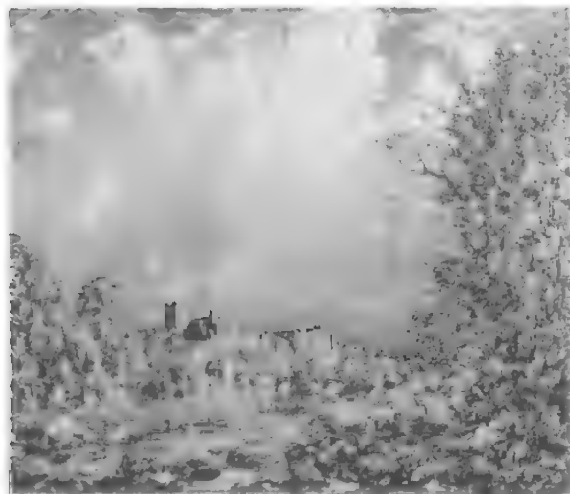
26.54 (detail)



22.177.1–4



1980.510.3



09.1.1



1979.135.17

***The Backgammon Players***

These two paintings are the doors of a cabinet designed by Philip Webb in 1861 for the firm of Morris, Marshall, Falkner & Co. Burne-Jones's preparatory pencil drawing (Fitzwilliam Museum, Cambridge) is signed and dated at lower right: EBJ 1861.

Oil on leather, each  $23\frac{3}{4} \times 20\frac{3}{8}$  in.

(60.3 × 51.8 cm)

Rogers Fund, 1926

26.54

ESDA

**Style of Sir Edward Coley Burne-Jones**

British, about 1871

***Cabinet Doors with Painted Panels***

The subjects (left to right) are: Ariadne and Thisbe (4); Medea and Cleopatra (3); Phyllis, Fama, and four floral designs (1); Amor, Alcestis, and four floral designs (2).

Oil and gold on wood, each  $6\frac{1}{4} \times 3\frac{3}{8}$  in.

(15.9 × 8.6 cm)

Inscribed (each panel) with identifying names  
Gift of Mrs. Frederick H. Allen, 1922

22.177.1–4

ESDA

**Briton Riviere**

British, 1840–1920

***Pallas Athena and the Herdsman's Dogs***

Oil on canvas,  $44\frac{1}{8} \times 70\frac{1}{8}$  in.

(112.1 × 178.1 cm)

Signed and dated (lower left): B. Riviere  
1876–93–4

Gift of Richard Manney, 1980

1980.510.3

**Philip Wilson Steer**

British, 1860–1942

***Richmond Castle, Yorkshire***

Oil on canvas,  $29\frac{1}{8} \times 34\frac{1}{2}$  in.

(74 × 87.6 cm)

Signed and dated (lower right): P.W. Steer  
1903

Catharine Lorillard Wolfe Collection, Wolfe  
Fund, 1908

09.1.1

**Walter Richard Sickert**

British, 1860–1942

***The Cigarette (Jeanne Daurmont)***

The sitter, a Belgian milliner, was painted in  
the spring of 1906.

Oil on canvas,  $20 \times 16$  in.

(50.8 × 40.6 cm)

Signed (lower right): Sickert–

Bequest of Mary Cushing Fosburgh, 1978

1979.135.17



**German (Nuremberg) Painter**

1360–70

***The Bishop of Assisi Handing a Palm to Saint Clare***

This panel relates to six other scenes from the saint's life: Christ Appears to Saint Clare, Innocent IV Confirms the Rule of the Poor Clares, and Death and Coronation of Saint Clare (all Germanisches Nationalmuseum, Nuremberg), Hortolana Prays to Christ and Saint Clare Awakes the Dead (both Historisches Museum, Bamberg), and a Kneeling Figure (location unknown). All seven may be from two altarpieces painted for the Clara Kloster, Nuremberg. Tempera and oil on wood, gold ground,  $13\frac{1}{4} \times 8\frac{5}{8}$  in. (33.7 × 21.9 cm) Inscribed (on book): *eto / mes / fid / eles* (Behold my faithful)

The Cloisters Collection, 1984

1984.343

THE CLOISTERS



1984.343

**Master of the Berswordt Altar**

German, Westphalian, about 1400

***The Crucifixion***

This is one of eighteen scenes from the interior wings of an altarpiece of the Glorification of the Virgin, from the Neustädter Marienkirche, Bielefeld, Westphalia. The altarpiece was intact until the church was restored about 1840. The main panel with twelve flanking panels is in situ; eleven others from the wings have been identified, seven in private, three in public, collections (Gemäldegalerie, SMPK, Berlin; Oetker-Museum, Bielefeld; and Ashmolean Museum, Oxford), and one belonging to the church at Milton Ernest, Bedford, England. Tempera and gold, transferred from wood, laid down on wood,  $23\frac{1}{2} \times 17$  in.

(59.7 × 43.2 cm)

Rogers Fund, 1943

43.161



43.161

**German (Bavarian) Painter**

about 1450

***Virgin and Child with a Donor Presented by Saint Jerome***

Oil on wood, gold ground,

25 × 19 in. (63.5 × 48.3 cm)

Inscribed (on Virgin's halo): *VFWT [ ] RAOWB*

Robert Lehman Collection, 1975

1975.1.133

ROBERT LEHMAN COLLECTION



1975.1.133



32.100.38



32.100.39

**South German Painter**

mid-15th century

***The Annunciation***

This panel and the following (32.100.39) made up the interior left wing of an altarpiece depicting the Life of the Virgin, probably from a church in Dietenheim. Other panels from the altarpiece are: Joachim Cast Out of the Temple and the Meeting at the Golden Gate, exterior left wing (both Diözesanmuseum, Rottenburg); the Adoration of the Magi, joined to the Presentation of the Virgin in the Temple, top right wing, interior and exterior (Klosterkirche, Fischingen, Thurgau); and the Presentation of Christ in the Temple and the Birth of the Virgin, bottom right wing, interior and exterior (both John G. Johnson Collection, Philadelphia Museum).

Oil on wood, gold ground,

39 × 37 in. (99.1 × 94 cm)

Inscribed (on scroll): Ave GR[atia]

p]lena·dom[inus tecum]

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.38



1981.365.1 (recto)



1981.365.1 (verso)

***The Nativity***

Oil on wood, gold ground, 37 × 36 1/4 in.

(94 × 92.1 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.39

**Master of the Acts of Mercy**

Austrian, Salzburg, about 1465

***The Martyrdom of Saint Lawrence; (verso)******Giving Drink to the Thirsty***

This panel, probably one of six, is from the wing of an altarpiece: two others (Städtisches Museum Simeonstift, Trier) represent the Beheading of John the Baptist (verso, Harboring the Pilgrim) and the Feast of Herod (verso, Feeding the Hungry).

Oil on wood, (recto) gold ground, painted surface 29 × 18 1/8 in. (73.7 × 46.7 cm)

Inscribed (recto, on hats of executioners) in pseudo-Greek and pseudo-Hebrew  
Gift of The Jack and Belle Linsky Foundation, 1981

1981.365.1



53.21 (interior)



53.21 (exterior)

**Master of the Burg Weiler Altar**

German, Middle Rhenish, about 1470

***The Burg Weiler Altar* (triptych)**

From the chapel of the castle of Burg Weiler, Württemberg, near Heilbronn. Interior: the Virgin and Child with (left to right) Saints Jodokus, Wendelius, Apollonia, Barbara, Catherine of Alexandria, Lawrence, Sebastian,

and Maurice; exterior: Three Martyrs of the Theban Legion and Saint Theodulus

Oil on wood, gold ground; overall, with engaged frame: central panel  $68\frac{1}{2} \times 60$  in. ( $174 \times 152.4$  cm); each wing  $68\frac{1}{2} \times 26$  in. ( $174 \times 66$  cm)

Inscribed (interior, at bottom of each panel) with the name of the saint depicted

The Cloisters Collection, 1953

53.21

THE CLOISTERS

### Friedrich Walther

German, born about 1440, died 1494

#### *Sermon of Saint Albertus Magnus*

Oil on wood,  $49\frac{3}{4} \times 27\frac{5}{8}$  in.

( $126.4 \times 70.2$  cm)

Inscribed: (on scroll) Furcht·got·wān·die·stund·seyns·urteils·ist·zukunfftig·apock / XIII. (Fear God . . . for the hour of his judgment is come [Apocalypse 14:7].); (on right folio of book) [same inscription]; (on left folio of book and on plaque) [illegible]

The Cloisters Collection, 1964

64.215

THE CLOISTERS

### German (Rhenish) Painter

about 1480

#### *Saint George and Saint Sebastian*

Oil on wood, two panels, each

$29\frac{1}{4} \times 13\frac{1}{2}$  in. ( $74.3 \times 34.3$  cm)

Bashford Dean Memorial Collection, Funds from various donors, 1929

29.158.743

ARMS AND ARMOR

### Attributed to Ludwig Schongauer

German, active by 1479, died 1493/94

#### *Christ before Pilate; The Resurrection*

These pictures are the recto and verso of a single panel, now separated. They are from the same altarpiece as the Flagellation of Christ and Christ Carrying the Cross (castle of Salem, Germany).

Oil on wood; (a) overall  $15\frac{1}{8} \times 8\frac{1}{4}$  in.

( $38.4 \times 21$  cm), painted surface

$14\frac{3}{8} \times 7\frac{3}{4}$  in. ( $36.5 \times 19.7$  cm); (b) overall

$15\frac{1}{8} \times 8\frac{1}{4}$  in. ( $38.4 \times 21$  cm), painted surface

$14\frac{1}{2} \times 7\frac{3}{4}$  in. ( $36.8 \times 19.7$  cm)

The Jack and Belle Linsky Collection, 1982

1982.60.34ab

### Master of Eggenburg

Austrian, Tirol, active 1490–1500

#### *A Bishop Saint and Saint Procopius*

This painting and the following (44.147.2) are likely to have been the recto and verso of a single panel. Three other scenes from the same altarpiece dedicated to Saint Wenceslas are recorded: Saint Wenceslas Liberating



64.215



29.158.743



1982.60.34a (recto)



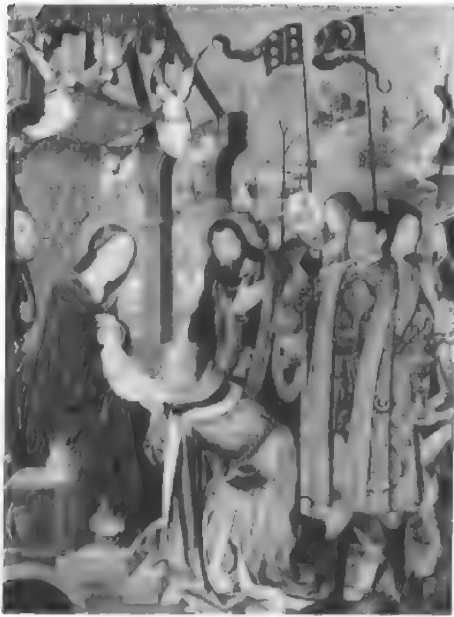
1982.60.34b (verso)



44.147.1



44.147.2



26.52a (recto)



26.52b (verso)

Prisoners (National Gallery, Prague), Saint Wenceslas Led by Angels before the Emperor and Securing the Body of Saint Wenceslas (both art market, 1921).

Oil on wood, gold ground; painted surface, including black border,  $27\frac{1}{8} \times 17$  in.

(68.9 × 43.2 cm)

Gift of William Rosenwald, 1944

44.147.1

### *The Burial of Saint Wenceslas*

Oil on wood; painted surface, including black border,  $27\frac{1}{8} \times 17$  in. (68.9 × 43.2 cm)

Gift of William Rosenwald, 1944

44.147.2

### Master of the Holy Kinship

German, Cologne, active about 1480–1515 or after

### *The Adoration of the Magi; (verso) The Throne of Grace*

Oil on wood,  $45\frac{3}{4} \times 33\frac{5}{8}$  in.

(116.2 × 85.4 cm)

Fletcher Fund, 1926

26.52ab

### German (Swabian) Painter

about 1490

### *Private Devotional Shrine*

The shutters—representing (interior) Saints Catherine and Barbara and (exterior) Saints Ursula and Dorothea—flank a sculpture of the Holy Kinship with donors. The predella shows the sudarium.

Oil on wood, (interior) gold ground, overall height  $13\frac{1}{4}$  in. (33.7 cm)

The Cloisters Collection, 1991

1991.10

THE CLOISTERS

### German (Strasbourg) Painter

fourth quarter 15th century

### *Four Saints*

The shutters—representing (interior) Saints Barbara and Margaret and (exterior) Saints Sebastian and John the Baptist—flank a sculpture of the Virgin and Child with a kneeling bishop donor.

Oil on wood; overall, with engaged frame, each wing,  $25\frac{1}{8} \times 7\frac{7}{8}$  in. (65.1 × 19.4 cm); painted surface, each wing,  $22\frac{7}{8} \times 5\frac{1}{4}$  in. (58.1 × 13.3 cm)

Rogers Fund, 1912

12.103

MEDIEVAL ART



1991.10 (interior)



1991.10 (exterior)



12.103 (interior)



12.103 (exterior)

### Swiss Painter

fourth quarter 15th century

#### *Saint Remigius Replenishing the Barrel of Wine; Saint Remigius and the Burning Wheat*

This panel and the following (71.40ab)—each painted on both sides—are from the same ensemble.

Oil on wood,  $54\frac{1}{4} \times 30\frac{1}{2}$  in.

(137.8 × 77.5 cm)

Purchase, 1871

71.33ab

#### *A Martyr Saint in the Arena; The Beheading of a Martyr Saint*

Oil on wood,  $54\frac{1}{4} \times 30\frac{1}{2}$  in.

(137.8 × 77.5 cm)

Inscribed (verso, bottom, in a later hand): 87

Purchase, 1871

71.40ab



71.33a



71.33b

### European Painter

before 1500

#### *Head of Christ*

Tempera on wood, gold ground; overall,

with engaged frame,  $19\frac{3}{8} \times 14\frac{1}{8}$  in.

(49.2 × 35.9 cm); painted surface

$16\frac{3}{4} \times 12\frac{1}{2}$  in. (42.5 × 31.8 cm)

Bequest of Harry G. Sperling, 1971

1976.100.4



71.40a



71.40b

### German (Westphalian) Painter

15th century

#### *The Adoration of the Magi*

Oil and gold on wood,  $7\frac{1}{2} \times 7$  in.

(19.1 × 17.8 cm)

Robert Lehman Collection, 1975

1975.1.134

ROBERT LEHMAN COLLECTION

### German (Upper Rhenish) Painter

dated 1491

#### *Portrait of a Man*

Oil on wood,  $18\frac{3}{4} \times 13$  in. (47.6 × 33 cm)

Dated and inscribed (at top): 1491/H.H.

[initials possibly added later]

Fletcher Fund, 1923

23.255



1976.100.4



1975.1.134

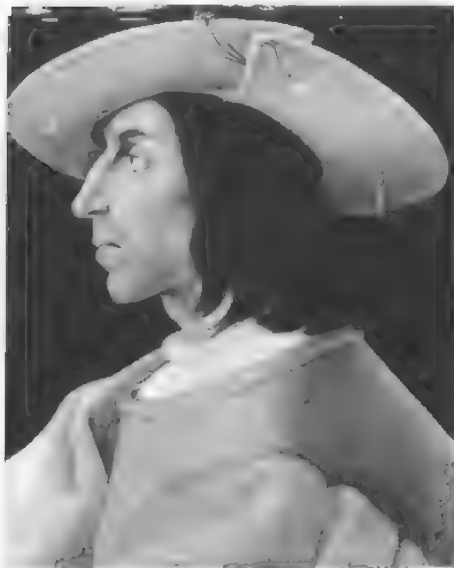




23.255



71.34



32.100.99



32.100.116

**Bernhard Strigel**

German, 1460/61–1528

***Portrait of a Woman***

Oil on wood, 15 1/8 × 10 1/2 in.

(38.4 × 26.7 cm)

Purchase, 1871

71.34

**German (Augsburg) Painter**

about 1525

***Portrait of a Man in Profile***

Oil on wood, 13 1/4 × 10 1/2 in.

(33.7 × 26.7 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.99

**Swiss Painter**

first quarter 16th century

***Portrait of a Man Wearing the Order of the Annunziata of Savoy***

Oil on wood, 14 1/4 × 11 in.

(36.2 × 27.9 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.116

**Ulrich Apt the Elder**

German, active by 1481, died 1532

***Portrait of a Man and His Wife***

There are two other versions of the composition (British Royal Collection and location unknown).

Oil on wood, 13 × 24 7/8 in. (33 × 63.2 cm)

Dated and inscribed: (center) ·15 12·; (on window frame, with ages of sitters) ·52· ·35·

Rogers Fund, 1912

12.115

**Hans Suess von Kulmbach**

German, born about 1480, died 1521/22

***The Ascension of Christ***

The panel belongs to a series comprising the Annunciation (Germanisches Nationalmuseum, Nuremberg), the Nativity (Staatsgalerie, Bamberg), and the Adoration of the Magi (Allentown Art Museum, Pennsylvania). This series has been further associated with the Meeting at the Golden Gate and the Presentation of the Virgin (both Thyssen-Bornemisza Foundation), a predella representing the Death of the Virgin (Staatsgalerie, Bamberg), and a central relief of the Coronation of the Virgin by Veit Stoss (Germanisches Nationalmuseum, Nuremberg).

Oil on wood; overall 24 1/4 × 15 in.

(61.5 × 38.1 cm); painted surface

24 1/4 × 14 1/8 in. (61.5 × 35.9 cm)

Rogers Fund, 1921

21.84



12.115



21.84

**Hans Suess von Kulmbach**

German, born about 1480, died 1521/22

***Girl Making a Garland; (verso) Portrait of a Young Man***

Oil on wood,  $7 \times 5\frac{1}{2}$  in. (17.8 × 14 cm)

Inscribed: (on scroll) .ICH PINT MIT, VERGIS

MEIN NIT. (I bind with forget-me-nots);

(right center, falsely, with initials of Albrecht

Dürer) AD [monogram] / 1508

Gift of J. Pierpont Morgan, 1917

17.190.21

**Albrecht Dürer**

German, 1471–1528

***Virgin and Child with Saint Anne***

Oil on wood,  $23\frac{5}{8} \times 19\frac{5}{8}$  in.

(60 × 49.8 cm)

Inscribed (right center): 1519/AD [monogram

and date are later additions]

Bequest of Benjamin Altman, 1913

14.40.633



17.190.21 (recto)



17.190.21 (verso)



14.40.633



32.100.64



17.190.5



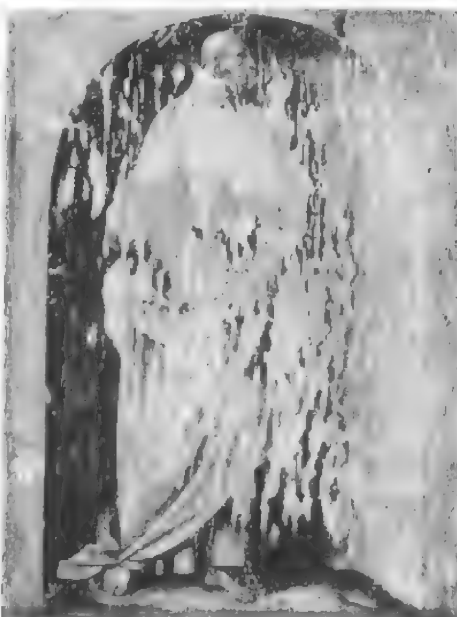
49.7.27



57.22



29.100.24 (recto)



29.100.24 (verso)

***Salvator Mundi***Oil on wood, 22<sup>7</sup>/<sub>8</sub> × 18<sup>1</sup>/<sub>2</sub> in.

(58.1 × 47 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.64

**Attributed to Albrecht Dürer*****Virgin and Child***Oil on wood, 11 × 7<sup>3</sup>/<sub>8</sub> in.(27.9 × 18.7 cm); set in panel 11 × 8<sup>3</sup>/<sub>4</sub> in.

(27.9 × 22.2 cm)

Signed (?) and dated (right center): 1516 / AD [monogram]

Gift of J. Pierpont Morgan, 1917

17.190.5

**Style of Albrecht Dürer**

Italian, probably 16th century

***Portrait of an Italian Woman***

This painting is a copy of a rare sixteenth-century North Italian engraving (British Museum, London).

Oil on wood, 17<sup>3</sup>/<sub>4</sub> × 13<sup>3</sup>/<sub>4</sub> in.

(45.1 × 34.9 cm)

Inscribed (falsely, twice, with initials of Albrecht Dürer): (upper right, the first two digits of the date are original) -1506- / AD [monogram]; (on bodice) A D

The Jules Bache Collection, 1949

49.7.27

**Lucas Cranach the Elder**

German, 1472–1553

***The Martyrdom of Saint Barbara***Oil on wood; overall 60<sup>3</sup>/<sub>8</sub> × 54<sup>1</sup>/<sub>4</sub> in.

(153.4 × 137.8 cm); painted surface

59<sup>3</sup>/<sub>8</sub> × 53<sup>1</sup>/<sub>8</sub> in. (150.8 × 134.9 cm)

Arms (lower right) of the Rehm family of Augsburg

Rogers Fund, 1957

57.22

***Portrait of a Man with a Rosary***

This painting was probably the wing of a triptych; the verso (severely damaged) represents a male saint in a niche in grisaille.

It seems to have had as a pendant a portrait of a young woman (Kunsthaus, Zurich), with a comparable female saint, identified as Saint Catherine of Alexandria, on the verso.

Oil on wood, 18<sup>3</sup>/<sub>4</sub> × 13<sup>7</sup>/<sub>8</sub> in.

(47.6 × 35.2 cm)

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.24

**Lucas Cranach the Elder**

German, 1472–1553

***Venus and Cupid the Honey Thief***

Oil on wood, 14½ × 10 in.

(36.8 × 25.4 cm)

Signed (on tree trunk) with winged serpent and dated 1530

Inscribed (upper left): DVM PVER ALVEOLO  
FVRATVR MELLA CVPIDO. / FVRANTI DIGITVM  
SEDLA PVNIT APIS. / SIC ETIAM NOBIS  
BREVIS ET MORITVRA VOLVPTAS / QVAM  
PETIMVS TRISTI MIXTA DOLORE NOCET (As  
Cupid was stealing honey from the hive / A  
bee stung the thief on the finger / And so do  
we seek transitory and dangerous pleasures /  
That are mixed with sadness and bring us  
pain)

Robert Lehman Collection, 1975

1975.1.135

ROBERT LEHMAN COLLECTION



1975.1.135



1982.60.48

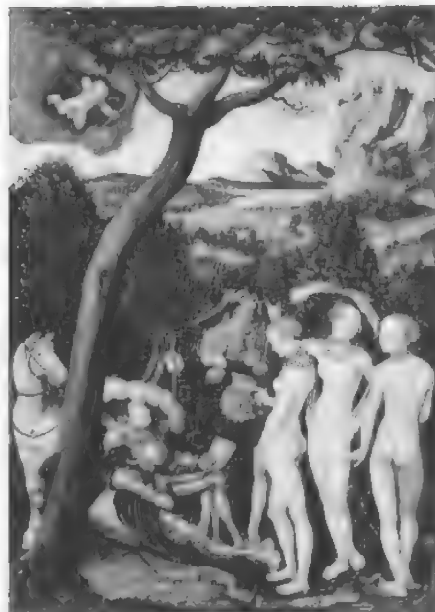
***Venus and Cupid***

Oil on wood, diameter 4¾ in. (12.1 cm)

Signed (lower left, on stone) with winged serpent

The Jack and Belle Linsky Collection, 1982

1982.60.48



28.221



11.15

***The Judgment of Paris***

Oil on wood, 40½ × 28 in.

(101.9 × 71.1 cm)

Signed (right foreground, on rock) with winged serpent

Rogers Fund, 1928

28.221

***Judith with the Head of Holofernes***

Oil on wood, 35¼ × 24¾ in.

(89.5 × 61.9 cm)

Signed (lower right) with winged serpent

Rogers Fund, 1911

11.15

***Portrait of a Man with a Gold-Embroidered Cap***

Oil on wood, 20 × 14¾ in.

(50.8 × 36.5 cm)

Signed (center left) with winged serpent and dated 1532

Bequest of Gula V. Hirschland, 1980

1981.57.1



1981.57.1



08.19

***John, Duke of Saxony***

Oil on wood, 25⅝ × 17⅜ in.

(65.1 × 44.1 cm)

Rogers Fund, 1908

08.19



1976.201.11



1982.60.35

**Samson and Delilah**

Oil on wood, 22½ × 14⅞ in.

(57.2 × 37.8 cm)

Signed (center right, on rock) with winged serpent

Bequest of Joan Whitney Payson, 1975

1976.201.11

**Nymph of the Spring**

Oil on wood, 6 × 8 in. (15.2 × 20.3 cm)

Signed (on tree trunk) with winged serpent (wings folded)

Inscribed (upper right): FONTIS NYMPHA SACRI SOMNVM NERVMP E QUIESCO (I am the nymph of the sacred spring; do not disturb my sleep; I am resting)

Robert Lehman Collection, 1975

1975.1.136

ROBERT LEHMAN COLLECTION



1975.1.136



1982.60.36

**Christ and the Adulteress**

Oil on wood, 6¼ × 8½ in.

(15.9 × 21.6 cm)

Signed (upper right) with winged serpent (wings folded?)

Inscribed (top): WER VNTER EVCH ON SVNDE IST. DER WERFFE DEN ERSTEN STEIN AVFF SIE.

-IOH-VIII- (He that is without sin among you, let him first cast a stone at her [John 8:7].)

The Jack and Belle Linsky Collection, 1982

1982.60.35

**Christ Blessing the Children**

Pendant to 1982.60.35

Oil on wood, 6½ × 8¾ in.

(16.5 × 22.2 cm)

Signed (upper right) with winged serpent (wings folded)

Inscribed (top): LASSET DIE KINDLIN ZV MIR

KOMEN.VND WERET INEN NICHT.DENN

SOLCHER IST DAS REICH GOTTES.

- MARCVS.X. - (Suffer the little children to come unto me, and forbid them not: for of such is the kingdom of God [Mark 10:14].)

The Jack and Belle Linsky Collection, 1982  
1982.60.36**Attributed to Lucas Cranach the Elder  
Frederick III (1463–1525), the Wise, Elector  
of Saxony**

This portrait and the following two (46.179.2 and 71.128) may have been among sixty such images, dating from 1532 to 1533, that are recorded as having been ordered from the artist.

Oil on paper, laid down on wood,

8 × 5⅞ in. (20.3 × 14.3 cm)

Signed (upper left) with winged serpent and dated 15 33

Labeled (printed paper on panel):

(upper right) Friderich der Drit/Chur-/fur[s]t  
vnd Herzog zu/Sachsen.; (bottom)

Fridrich bin ich billich genand  
 Schönen frid ich erhielt im land.  
 Durch gros vernunft gedult und glück  
 Widder manchen erzbösen tück.  
 Das land ich zieret mit gebew  
 Und Stifft ein hohe Schul auff's new,  
 Zu Wittenberg im Sachssen land  
 Inn der welt die ward bekand  
 Denn aus der selb kam Gottes wort  
 Und thet gros ding an manchem ort.  
 Das [tzt?]epstlich Reich störgt es nidder  
 Und bracht rechten glauben widder.  
 Zum Keisar ward erkorn ich  
 Des mein alter beschweret sich.  
 Dafur ich [Keisar Car]l erwelt  
 Von dem mich nicht wand gonst noch gelt.

(I am rightly called Friedrich, / for I  
 maintained a blessed peace in my domain /  
 with great wisdom, patience, and luck, /  
 despite the machinations of a number of  
 rogues. / I graced my lands with new  
 buildings / and endowed a new university /  
 at Wittenberg in Saxony / that became  
 famous throughout the world, / for from it  
 the Word of God came forth / and  
 wrought great change in many places. / It  
 destroyed the papal empire / and brought  
 back the true faith. / They elected me  
 emperor, / but my old age protested, / so I  
 chose Emperor Charles [Charles V, 1500–  
 1558] / and neither favors nor money could  
 dissuade me.)

Gift of Robert Lehman, 1946

46.179.1



**Workshop of Lucas Cranach the Elder****John I** (1468–1532), *the Steadfast, Elector of Saxony*

Pendant to 46.179.1

Oil on paper, laid down on wood,  
8 × 5<sup>7</sup>/<sub>8</sub> in. (20.3 × 14.3 cm)

Labeled (printed paper on panel):

(upper left) Johans der Erst / Churfurst / und  
Herzog zu Sachssen.; (bottom)

Nach meines [lieben bruders e]nd  
Bleib auff m[i]r d[as ganz Regim]end.  
Mit grosser sorg [und mancher fa]hr  
Da der Bawr toll und [töricht w]ar.  
Die auffrhur fast inn allem [land]  
Wie gros fower im wald [entbrand].  
Welches ich halff dempffen mit Gott  
Der Deutsches land erret aus not.  
Der Rotten geister feind ich war  
Hielt im land das wort rein und klar  
Gros drawen bitterm hass und neid  
Umb Gottes worts willen ich leid.  
Frey bekand ichs aus hertzem grund  
Und personlich selbst ich da stund.  
Vor dem Keisar vnd ganzen Reich  
Von Fursten gschach vor nie des gleich  
Solchs gab mir mein Gott besnnder  
Und vor der welt was ein wunder.  
Umb land und leüt [zu bringen] mich  
Hofft beid freund vnd [feind ge]wislich.  
Ferdnand zu Römisch[h]m König gmacht  
Und sein wahl ich allein anfacht.  
Auff das da[s] alte Recht bestünd  
Inn der gulden Bullen gegründ.  
Wiewol das grossen zorn erregt  
Mich doch mehr recht denn gunst  
beweg[t].  
Das hertz gab Gott dem Keisar zart  
Mein guter freund zu lezt er ward.  
Das ich mein end ym frid beschlos  
Wast sehr den Teuffel das verdros.  
Erfarn hab ichs und zeugen thar  
Wie uns die Schrifft sagt und ist war.  
Wer Gott mit ernst vertrauen kan  
Der bleibt ein unnerdorben man.  
Es zürne Teuffel odder welt  
Den sieg er doch zu lezt behelt.

(On the death of my beloved brother / the  
whole job of ruling fell to me, / bringing  
much worry and considerable danger, / for  
the peasants were wild and foolish. /  
Violence flared throughout my country /  
like a great forest fire, / which I helped to  
quench with God, / who rescued German  
territory from its misery. / I was an enemy  
of the leaders of the rabble / and kept the  
Word pure and undefiled in my land. / I  
had to suffer dire threats, bitter hatred, and  
envy / for the sake of God's Word. / I  
professed it freely from the bottom of my  
heart, / and I myself took a stand / before  
the emperor and the entire realm. / No  
prince had ever done such a thing before. /  
My God gave me alone that role, / and it  
was a marvel to the world. / Friend and foe  
alike sought to rob me / of my land and  
people, to be sure, / and made Ferdinand  
[Ferdinand I, 1503–1564] king of the

Romans. / I alone opposed his election, /  
hoping to ensure that authority might  
continue / to be based on the Golden Bull  
as of old. / Though this occasioned great  
wrath, / I acted according to what was  
right rather than out of partiality. / God  
gave the emperor a kind heart, / and in the  
end he became my friend / so that I ended  
my days in peace— / much to the Devil's  
dismay. / I have seen it myself, and I assure  
you / that as the scriptures tell us—and it  
is true— / the man who can truly trust in  
God / will never be defeated. / The Devil  
and the world may rage all they will, / yet  
his is the victory in the end.)

Gift of Robert Lehman, 1946

46.179.2

**John I** (1468–1532), *the Steadfast, Elector of Saxony*

This portrait is likely to have been one of a pair.

Oil on canvas, transferred from wood,  
8<sup>1</sup>/<sub>4</sub> × 5<sup>7</sup>/<sub>8</sub> in. (21 × 14.9 cm)

Labeled (printed paper):

(upper left) Johans der Erst / Churfurst / und  
Herzog zu Sachssen; (bottom)

Nach meines lieben bruders end  
Bleib auff mir das ganz Regiment.  
Mit grosser sorg und mancher fahr  
Da der Bawr toll und töricht war.  
Die auffrhur fast inn allem land  
Wie gros fower im wald entbrand.  
Welches ich halff dempffen mit Gott  
Der Deutsches land erret aus not.  
Der Rotten geister feind ich war  
Hielt im land das wort rein und klar  
Gros drawen bitterm hass und neid  
Umb Gottes worts willen ich leid.  
Frey bekand ichs aus hertzem grund  
Und personlich selbst ich da stund.  
Vor dem Keisar vnd ganzen Reich  
Von Fursten gschach vor nie des gleich  
Solchs gab mir mein Gott besnnder  
Und vor der welt was ein wunder.  
Umb land und leüt zu bringen mich  
Hofft beid freund vnd feind gewislich.  
Ferdnand zu Römischm König gmacht  
Und sein wahl ich allein anfacht.  
Auff das das alte Recht bestünd  
Inn der gulden Bullen gegründ.  
Wiewol das grossen zorn erregt  
Mich doch mehr recht denn gunst bewegt.  
Das hertz gab Gott dem Keisar zart  
Mein guter freund zu lezt er ward.  
Das ich mein end ym frid beschlos  
Wast sehr den Teuffel das verdros.  
Erfarn hab ichs und zeugen thar  
Wie uns die Schrifft sagt und ist war.  
Wer Gott mit ernst vertrauen kan  
Der bleibt ein unnerdorben man.  
Es zürne Teuffel odder welt  
Den sieg er doch zu lezt behelt.

(For translation, see 46.179.2 above.)

Purchase, 1871

71.128



46.179.1



46.179.2



71.128



55.220.2



32.100.61

**Martin Luther** (1483–1546)

This is one of many large-format replicas after a portrait (Gemäldegalerie, Dresden) signed with Cranach's winged serpent and dated 1532. Oil on wood,  $13\frac{1}{8} \times 9\frac{1}{8}$  in. (33.3 × 23.2 cm)  
Gift of Robert Lehman, 1955  
55.220.2

**Portrait of a Man**

Oil on wood,  $22 \times 16\frac{3}{4}$  in. (55.9 × 42.5 cm)  
Dated (top): MDXXXVII  
The Friedsam Collection, Bequest of Michael Friedsam, 1931  
32.100.61

**Hans Maler zu Schwaz**

German, active about 1500, died 1529

**Mary of Burgundy** (1458–1482)

Oil on wood,  $17\frac{1}{4} \times 12\frac{1}{4}$  in. (43.8 × 31.1 cm)  
Robert Lehman Collection, 1975  
1975.1.137  
ROBERT LEHMAN COLLECTION



1975.1.137



32.100.33

**Sebastian Andorfer** (1469–1537)

Oil on wood,  $17 \times 14\frac{1}{8}$  in. (43.2 × 35.9 cm)  
Dated and inscribed (base): (left) DA MAN·1517·ZALT· / WAS ICH·48·IAR ALT (When 1517 was counted I was 48 years old); (right) SEBASTIA / -N / ANNDORFE- / ER  
The Friedsam Collection, Bequest of Michael Friedsam, 1931  
32.100.33

**Ulrich Fugger** (1490–1525)

Oil on wood,  $15\frac{7}{8} \times 12\frac{3}{4}$  in. (40.3 × 32.4 cm)  
Dated and inscribed (verso, covered by cradling): DOMINI / MDXXV / ANNO CVRENT / XXXV / ETATIS  
Bequest of Benjamin Altman, 1913  
14.40.630



14.40.630



12.194

**Barthel Beham**

German, 1502–1540

**Chancellor Leonhard von Eck** (1480–1550)

Oil on wood,  $22\frac{1}{8} \times 14\frac{7}{8}$  in. (56.2 × 37.8 cm)  
John Stewart Kennedy Fund, 1912  
12.194





62.267.1



62.267.2

**Barthel Bruyn the Elder**

German, 1493–1555

**Portrait of a Man**Oil on wood, arched top; overall  
12 × 8<sup>7</sup>/<sub>8</sub> in. (30.5 × 22.5 cm); painted  
surface 11<sup>3</sup>/<sub>4</sub> × 8<sup>1</sup>/<sub>8</sub> in. (29.8 × 20.6 cm)

Dated (top): ANNO 1533

Gift of James A. Moffett 2nd, 1962

62.267.1

**Portrait of a Woman**

Pendant to 62.267.1

Oil on wood, arched top; overall  
12 × 8<sup>7</sup>/<sub>8</sub> in. (30.5 × 22.5 cm); painted  
surface 11<sup>3</sup>/<sub>4</sub> × 8<sup>1</sup>/<sub>8</sub> in. (29.8 × 20.6 cm)

Dated (top): ANNO 1533

Gift of James A. Moffett 2nd, 1962

62.267.2



06.1038

**Hans Baldung (called Grien)**

German, 1484/85–1545

**Saint John on Patmos**

This panel and Saint Anne with the Christ Child, the Virgin, and Saint John the Baptist (National Gallery of Art, Washington, D.C.) are the lateral panels of a triptych, with the Mass of Saint Gregory (Cleveland Museum of Art) at the center. It was painted in 1511 for the commandery of the Hospitalers of Saint John of Jerusalem at Grünen Wörth in Strasbourg and shows, at the right of the central panel, the Johannite Erhart König (died 1511), commander from 1504. Oil on wood; overall 35<sup>1</sup>/<sub>4</sub> × 30<sup>1</sup>/<sub>4</sub> in.



1975.1.138

**Hans Holbein the Younger**

German, 1497/98–1543

**Benedikt von Hertenstein** (born about 1495, died 1522)Oil on paper, laid down on wood; overall  
20<sup>5</sup>/<sub>8</sub> × 15 in. (52.4 × 38.1 cm); painted  
surface 20<sup>1</sup>/<sub>4</sub> × 14<sup>5</sup>/<sub>8</sub> in. (51.4 × 37.1 cm)

Signed, dated, and inscribed (upper left):

DA·ICH·HET·DIE·GE / STALT·WAS·ICH·22· / ·IAR·ALT·1517·H·H· / ·PINGEBAT (When I  
looked like this I was twenty-two years old,  
1517. H.H. painted it)

Rogers Fund, aided by subscribers, 1906

06.1038

**Desiderius Erasmus** (1469?–1536)Oil on wood, 7<sup>3</sup>/<sub>8</sub> × 5<sup>3</sup>/<sub>4</sub> in.

(18.7 × 14.6 cm)

Inscribed: (upper left, in a 17th-century hand,  
on cartellino) [illegible, possibly the mark of  
the earl of Arundel collection]; (verso)

HAUNCE HOLBEIN ME FECIT, JOHANNES[s]

NORYCE ME DEDIT, EDWARDUS BANYSTER ME

POSSEIDIT (Hans Holbein made me, John

Norris [or Norreys] gave me, Edward

Bannister possesses me)

Robert Lehman Collection, 1975

1975.1.138

ROBERT LEHMAN COLLECTION

**Hans Holbein the Younger**

German, 1497/98–1543

***Portrait of a Member of the Wedigh Family, Probably Hermann Wedigh***

(died 1560)

Oil on wood,  $16\frac{3}{8} \times 12\frac{3}{4}$  in.

(42.2 × 32.4 cm), with added strip

of  $\frac{1}{2}$  in. (1.3 cm) at bottom

Signed, dated, and inscribed: (across center)

ANNO.1532. ÆTATIS.SVÆ.29.; (on cover of

book) ·H·H·; (on edge of book) HER[w

within a shield]WID.; (on sheet of paper in book) Veritas odiū[m] parit: ~ (Truth breeds hatred [Terence, *Andria*, l. 69].)

Bequest of Edward S. Harkness, 1940

50.135.4

***Portrait of a Man in a Red Cap***

Oil on wood; overall, with engaged frame,

diameter 5 in. (12.7 cm); painted surface

diameter  $3\frac{3}{4}$  in. (9.5 cm)

Inscribed (on tunic): H[R?]

Bequest of Mary Stillman Harkness, 1950

50.145.24

***Derek Berck***

Oil on canvas, transferred from wood,

 $21 \times 16\frac{3}{4}$  in. (53.3 × 42.5 cm)

Dated and inscribed: (lower right) AN 1536 ÆTA:

30.; (left, on cartellino) Olim meminisse iuvabit

([Perchance even this distress it] will some

day be a joy to recall [Virgil, *Aeneid*, l.

203].); (on letter in sitter's hand) Dem Ersam

... / ... Derick Berck / lynden vpt Staelhoff

... (To the honorable ... Derick Berck,

London, at the Steelyard ...)

The Jules Bache Collection, 1949

49.7.29

**Workshop of Hans Holbein the Younger*****Portrait of a Man***

Oil on wood, diameter 12 in. (30.5 cm)

Dated and inscribed (across center): ANNO

DOMI[NI] 1535 ETATIS SVÆ 28

The Jules Bache Collection, 1949

49.7.28



50.135.4



50.145.24



49.7.29





49.7.28



14.40.646

**Lady Rich** (Elizabeth Jenks, died 1558)  
Oil on wood,  $17\frac{1}{2} \times 13\frac{3}{8}$  in.  
(44.5 × 34 cm)  
Bequest of Benjamin Altman, 1913  
14.40.646

after 1543

**Edward VI** (1537–1553), *When Duke of Cornwall*

Oil on wood, diameter  $12\frac{3}{4}$  in. (32.4 cm)  
Inscribed (across center): ÆTATIS SVÆ·VI·  
The Jules Bache Collection, 1949  
49.7.31

### Copies after Hans Holbein the Younger

British, 16th century

**Lady Guildford** (Mary Wotton, born 1500)  
This is a copy of a painting in the Saint Louis Art Museum.

Oil on wood,  $32\frac{1}{8} \times 26\frac{1}{8}$  in.  
(81.6 × 66.4 cm)

Dated and inscribed: (top left) ANNO·MDXXVII  
ÆTATIS·SVÆ 27; (on book) VITA·CHRISTI (Life of Christ)

Bequest of William K. Vanderbilt, 1920  
20.155.4

**Lady Lee** (Margaret Wyatt, born about 1509)

Oil on wood,  $16\frac{3}{4} \times 12\frac{7}{8}$  in.  
(42.5 × 32.7 cm)

Inscribed (across center): ·ETATIS· ·SVÆ·34·  
Bequest of Benjamin Altman, 1913  
14.40.637

### Style of Hans Holbein the Younger

British, second half 16th century

**Portrait of a Young Woman**

Oil on wood,  $11\frac{1}{8} \times 9\frac{1}{8}$  in.  
(28.3 × 23.2 cm)

Inscribed (across center): ANNO ETATIS·SVÆ  
XVII

The Jules Bache Collection, 1949  
49.7.30



49.7.31



20.155.4



14.40.637



49.7.30

**Conrad Faber von Creuznach**

German, active by 1524, died 1552/53

***Portrait of a Member of the vom Rhein Family***

Oil and gold on wood; overall

21<sup>3</sup>/<sub>4</sub> × 15<sup>5</sup>/<sub>8</sub> in. (55.2 × 39.7 cm); paintedsurface 21<sup>1</sup>/<sub>2</sub> × 15 in. (54.6 × 38.1 cm)

The Jack and Belle Linsky Collection, 1982

1982.60.37



1982.60.37

***Portrait of a Man with a Moor's Head on His Signet Ring***Oil and gold on wood, 20<sup>7</sup>/<sub>8</sub> × 14<sup>1</sup>/<sub>8</sub> in.

(53 × 35.9 cm)

John Stewart Kennedy Fund, 1912

12.75



12.75

**Attributed to Hans Brosamer**

German, active by 1536, probably died 1552

***Katharina Merian***

Oil and gold on wood; overall

18<sup>1</sup>/<sub>4</sub> × 13<sup>1</sup>/<sub>8</sub> in. (46.4 × 33.3 cm); paintedsurface 17<sup>5</sup>/<sub>8</sub> × 13<sup>1</sup>/<sub>8</sub> in. (44.8 × 33.3 cm)

The Jack and Belle Linsky Collection, 1982

1982.60.38



1982.60.38

**Attributed to Jörg Breu the Younger**

German, active after 1530, died 1547

***Unidentified Scene***Distemper on canvas, 67<sup>5</sup>/<sub>8</sub> × 57<sup>1</sup>/<sub>4</sub> in.

(171.8 × 145.4 cm)

Inscribed: (right foreground, on sword sheath)

MAR SVE.; (on breastplate) [ ]S·IN·SO; (on

floor) [illegible]

Marquand Collection, Gift of Henry G.

Marquand, 1889

89.15.20



89.15.20

**Attributed to Ludger tom Ring the Younger**

German, 1522–1584

***Christ Blessing, Surrounded by a Donor and His Family* (triptych)**Oil on wood; central panel 31<sup>3</sup>/<sub>8</sub> × 37<sup>5</sup>/<sub>8</sub> in.(79.7 × 95.6 cm); each wing 32 × 14<sup>5</sup>/<sub>8</sub> in.

(81.3 × 37.1 cm)

Inscribed on central panel: (top, on plaque)

ICK LEVE. VND CY SCHO- / LEN OCK LEVEN,

IOH 14· ([Because] I live, ye shall live also

[John 14:19].); (over sitters' heads, left to

right) ÆTA. / TIS / 21 / ÆTATIS 54 / ÆTATIS·6·

/ ÆTATIS 52. / ÆTAT: / 16.; (left, on plaque)

HERE LATH MII DÍ NE/GNADE WEDERVAREN, /

DÍNE HVLPE NA DÍ: / NEM WORDE. / PSAL. 118

(Let thy mercies come also unto me, . . . even

thy salvation, according to thy word [Psalms

118 (actually Psalms 119:41)].); (right, on

plaque) HERE. / WENN ICK / MEN DÝ HEBBE /

SO FRAGE ICK NÍCHT / NA HEMEL VNDE /  
ERDE. PSALM. 73· (Whom have I in heaven  
but thee? And there is none upon earth that I  
desire beside thee [Psalms 73:25].)

Inscribed on left wing: (over sitter's head)  
ÆTATIS 33; (on plaque) EINS BÍDDE ICK VÁ DĚ  
/ HEREN DAT HEDDE ICK / GERNE. DAT ICK ÍM  
HV: / SE DES HEREN BLÍVEN / MOGE MÝN  
LEVE/LANCK. PSAL: 27· (One thing have I  
desired of the Lord, that will I seek after; that  
I may dwell in the house of the Lord all the

days of my life [Psalms 27:4].)

Inscribed on right wing: (over sitter's head)  
ÆTATIS. 18.; (on plaque) HERE WENDE MÝNE /  
OGENN AFF DAT SE / NÍCHT SEHEN NA VN: /  
NVTTER LERE. SÖDER / VERQVICKE MY VP  
DINEM / WEGE. PSAL 119 (Turn away mine  
eyes from beholding vanity; and quicken thou  
me in thy way [Psalms 119:37].)

Gift of J. Pierpont Morgan, 1917

17.190.13–15



17.190.13–15

**German (Franconian) Painter**

dated 1548

**Scenes from the Life of the Virgin**  
(altarpiece)

Exterior (left to right): Saint Otho(?), Visitation, Nativity, Saint Roch; interior: (left wing) Joachim Expelled from the Temple, Annunciation to Joachim, and Meeting at the Golden Gate; (right wing) Birth of the Virgin and Presentation of the Virgin in the Temple; predella: Tree of Jesse with a Kneeling Bishop and a Prioress. Within the shrine is a carved, painted, and gilt relief of the Virgin and Child with Saint Anne and the holy kindred. Oil on wood; overall, with engaged frame,  $32\frac{3}{8} \times 33\frac{7}{8}$  in. ( $82.2 \times 86$  cm); painted surface, each wing,  $18\frac{3}{4} \times 9\frac{1}{4}$  in.

( $47.6 \times 23.5$  cm); painted surface, each fixed side panel,  $18\frac{3}{4} \times 3\frac{5}{8}$  in. ( $47.6 \times 9.2$  cm); painted surface, predella,  $4\frac{3}{4} \times 19\frac{1}{2}$  in. ( $12.1 \times 49.5$  cm)

Dated and inscribed: (left wing, exterior) 1548;

(left wing, interior) Anno domini

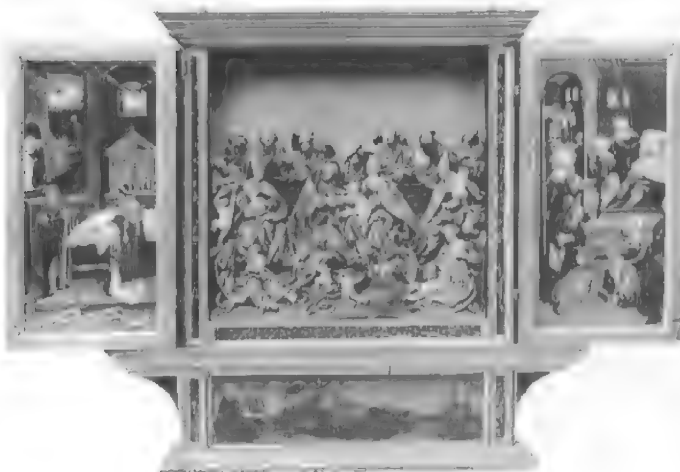
M·D·xxxviii v; (predella, on bishop's shield)

F[ ]w

Bequest of Mrs. A. M. Minturn, 1890

90.3.5

MEDIEVAL ART



90.3.5 (interior)



90.3.5 (exterior)

**Barthel Bruyn the Younger**

German, born about 1530, died before 1610

**Portrait of a Woman of the Slosgin Family of Cologne**

Oil on wood, shaped top,  $17\frac{3}{4} \times 14\frac{1}{8}$  in. ( $45.1 \times 35.9$  cm)

Dated and inscribed (upper left):

ANNO.1557.ÆTATIS.SVÆ 34

Arms (upper right) of the Slosgin (Schlössgen) family, who were merchants in Cologne

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.50



32.100.50



21.152.1

**Georg Flegel**

German, 1563–1638

**Still Life**Oil on wood,  $10\frac{5}{8} \times 13\frac{3}{8}$  in. ( $27 \times 34$  cm)

Signed (lower right): GF. [monogram]

Gift of Dr. W. Bopp, 1921

21.152.1

**Jürgen Ovens**

German, 1623–1678

***Portrait of a Woman***Oil on canvas,  $49\frac{3}{8} \times 37\frac{3}{4}$  in.  
(125.4 × 95.9 cm)

Signed and dated (lower left): J. oüens, f.A.

1650, / ,10 Maij

Marquand Collection, Gift of Henry G.

Marquand, 1889

89.15.28



89.15.28



1971.115.2

**Bernhard Keil**

Danish, 1624–1687

***The Lacemaker***Oil on canvas,  $28\frac{1}{4} \times 38\frac{1}{4}$  in.  
(71.8 × 97.2 cm)

Bequest of Edward Fowles, 1971

1971.115.2

**Abraham Mignon**

German, 1640–1679

***Portrait of a Man, Possibly a Self-portrait***Oil on canvas,  $22\frac{1}{4} \times 18\frac{3}{4}$  in.  
(56.5 × 47.6 cm)

Signed (lower left): AM [monogram]

Mignon, f

Gift of Marcel Aubry, 1968

68.190



68.190



50.50

**Marten van Mytens the Younger**

Swedish, 1695–1770

***A Huntsman and His Wife***Oil on canvas,  $90\frac{1}{8} \times 75$  in.  
(228.9 × 190.5 cm)

Gift of Mr. and Mrs. Nate B. Spingold, 1950

50.50

**German Painter**

early 18th century

***Landscape with Schulenburg Castle***

This panel is the inside lid of a harpsichord said to have been made for George I of England; the instrument, inscribed with the name Hermans Willen Brock, is dated 1712.

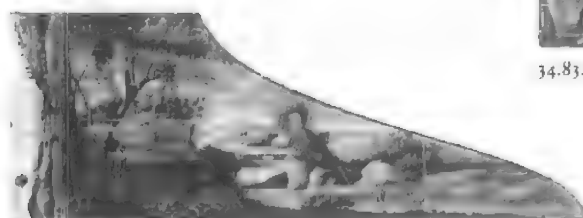
Oil on wood,  $32 \times 89\frac{1}{2}$  in. (81.3 × 227.3 cm)

The Crosby Brown Collection of Musical

Instruments, 1889

89.4.2741

MUSICAL INSTRUMENTS



89.4.2741



34.83.2

**Johann Georg Lederer**

German, active 1734–1757

***A Masked Ball in Bohemia***

This painting is a sketch for the decoration, signed and dated 1748, of the Maškarný Sal at Český Krumlov in southern Bohemia.

Oil on canvas,  $19 \times 38$  in. (48.3 × 96.5 cm)

Bequest of Mariana Griswold Van Rensselaer,

1934

34.83.2



85.9



71.162

### Christian Wilhelm Ernst Dietrich

German, 1712–1774

#### *Christ Healing the Sick*

Oil on canvas,  $35\frac{1}{8} \times 41\frac{3}{8}$  in.

(89.2 × 105.1 cm)

Signed and dated (lower right):

Dietrich·pinxt·1742

Gift of William H. Webb, 1885

85.9

#### *The Adoration of the Shepherds*

Oil on canvas,  $21\frac{5}{8} \times 28\frac{3}{4}$  in.

(54.9 × 73 cm)

Signed and dated (lower right): C.W.E.

Dietrich 176[ ]

Purchase, 1871

71.162



71.142



1978.554.2

#### *Surprised, or Infidelity Found Out*

Oil on canvas,  $28\frac{3}{4} \times 28\frac{5}{8}$  in.

(73 × 72.7 cm)

Signed (lower right): Peint Par C.W.E.

Dietrich

Purchase, 1871

71.142

### Georg Christoph Grooth

German, 1716–1749

#### *The Empress Elizabeth of Russia (1709–1762) on Horseback, Attended by a Page*

Oil on canvas,  $31\frac{3}{8} \times 24\frac{1}{2}$  in.

(79.7 × 62.2 cm)

Gift of Mr. and Mrs. Nathaniel Spear Jr.,

1978

1978.554.2

### Johann Nikolaus Grooth

German, 1723?–1797

#### *Portrait of a Woman*

Oil on canvas,  $32 \times 25\frac{5}{8}$  in.

(81.3 × 65.1 cm)

Gift of Édouard Jonas, 1922

22.174



22.174



48.141

### Anton Raphael Mengs

German, 1728–1779

#### *Johann Joachim Winckelmann (1717–1768)*

Oil on canvas,  $25 \times 19\frac{3}{8}$  in.

(63.5 × 49.2 cm)

Inscribed (on spine of book, in Greek): ILIAD

Harris Brisbane Dick Fund, 1948

48.141



**Johann Eleazer Zeissig Schenau**

German, 1737–1806

***Domestic Scene***Oil on canvas, 18 × 14<sup>7</sup>/<sub>8</sub> in.

(45.7 × 37.8 cm)

Bequest of Edward Fowles, 1971

1971.115.6



1971.115.6



89.4.3516

**Franz Casppar Hofer**

German, active 1758

***Saint Cecilia***

The painting conceals the bellows of a chamber organ dated 1700 from Castle Stein, Taunus.

Oil on wood, 24 × 31 in. (61 × 78.7 cm)

Signed, dated, and inscribed (on musical score): Aria ORGANA / FRANZ. / CASPPAR / HOFER / InV: et pinx / A: 1758

The Crosby Brown Collection of Musical Instruments, 1889

89.4.3516

MUSICAL INSTRUMENTS

**Henry Fuseli (Johann Heinrich Füssli)**

Swiss, 1741–1825

***The Night-Hag Visiting Lapland Witches***Oil on canvas, 40 × 49<sup>3</sup>/<sub>4</sub> in.

(101.6 × 126.4 cm)

Purchase, Bequest of Lillian S. Timken, by exchange, and Victor Wilbour Memorial, The Alfred N. Punnett Endowment, Marquand and Charles B. Curtis Funds, 1980

1980.411



1980.411

**Attributed to Franz Wolfgang Rohrich**

German, 1787–1834

***Frederick the Elder, Margrave of Brandenburg***

This painting and its companion (07.245.2) are copies, reduced from full to three-quarter length, of portraits after designs by Hans von Kulmbach (born about 1480, died 1522) from the Margrafenfenster of 1515 (church of Saint Sebald, Nuremberg).

Oil on canvas, 30<sup>1</sup>/<sub>4</sub> × 22<sup>3</sup>/<sub>8</sub> in.

(76.8 × 56.8 cm)

Gift of Laura Wolcott Lowndes, in memory of her father, Lucius Tuckerman, 1907

07.245.1



07.245.1

***Sophia of Poland***Oil on canvas, 30<sup>1</sup>/<sub>4</sub> × 22<sup>1</sup>/<sub>4</sub> in.

(76.8 × 56.5 cm)

Gift of Laura Wolcott Lowndes, in memory of her father, Lucius Tuckerman, 1907

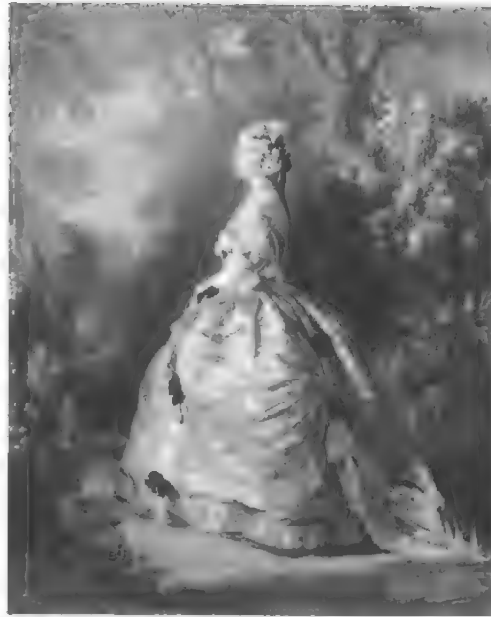
07.245.2



07.245.2



01.21



1978.403

**Franz Xaver Winterhalter**

German, 1805–1873

***Florinda***

This painting is a replica of one given by Queen Victoria to Prince Albert in 1852 (British Royal Collection).

Oil on canvas,  $70\frac{1}{4} \times 96\frac{3}{4}$  in.

(178.4 × 245.7 cm)

Signed (lower right): Fx. Winterhalter

Bequest of William H. Webb, 1899

01.21

***The Empress Eugénie*** (Eugénie de Montijo, 1826–1920, Condesa de Teba)

Oil on canvas,  $36\frac{1}{2} \times 29$  in. (92.7 × 73.7 cm)

Signed, dated, and inscribed (lower right): Fr[?]

Winterhalter Paris 1854

Purchase, Mr. and Mrs. Claus von Bülow

Gift, 1978

1978.403



67.187.119



87.15.110

***Countess Maria Ivanovna Lamsdorf***

Oil on canvas,  $57\frac{1}{4} \times 45\frac{1}{4}$  in.

(145.4 × 114.9 cm)

Signed, dated, and inscribed (lower left):

FrWinterhalter/Paris 1859.

Bequest of Miss Adelaide Milton de Groot

(1876–1967), 1967

67.187.119

**Wilhelm von Kaulbach**

German, 1805–1874

***Crusaders before Jerusalem***

Oil on canvas,  $61\frac{5}{8} \times 74\frac{1}{2}$  in.

(156.5 × 189.2 cm)

Signed (lower left): W. Kaulbach

Catharine Lorillard Wolfe Collection, Bequest

of Catharine Lorillard Wolfe, 1887

87.15.110



1990.233



87.15.65

**Christen Købke**

Danish, 1810–1848

***Valdemar Hjartvar Købke* (1813–1893), the Artist's Brother**

There is a pendant of the sitter's wife,

Jacobine Feilberg (art market, 1992).

Oil on canvas,  $21\frac{1}{8} \times 18\frac{1}{4}$  in. (53.7 × 46.4 cm)

Catharine Lorillard Wolfe Collection, Wolfe

Fund, 1990

1990.233

**Johann Georg Meyer**

German, 1813–1886

***The Letter***

Oil on canvas,  $25\frac{5}{8} \times 19\frac{3}{8}$  in. (65.1 × 49.2 cm)

Signed, dated, and inscribed (lower right):

Meyer von Bremen / Berlin 1873

Catharine Lorillard Wolfe Collection, Bequest

of Catharine Lorillard Wolfe, 1887

87.15.65

**August Friedrich Pecht**

German, 1814–1903

**Richard Wagner** (1813–1883)

Oil on canvas,  $51\frac{3}{4} \times 46\frac{1}{4}$  in.

(131.4  $\times$  117.5 cm)

Signed and dated (right): Fr. Pecht.p/1865

Gift of Frederick Loeser, 1889

89.8



89.8



89.20

**Julius Schrader**

German, 1815–1900

**Baron Alexander von Humboldt**

(1769–1859)

Oil on canvas,  $62\frac{1}{2} \times 54\frac{3}{8}$  in.

(158.8  $\times$  138.1 cm)

Signed and dated (lower right): Julius

Schrader. 1859.

Gift of H. O. Havemeyer, 1889

89.20

**Andreas Achenbach**

German, 1815–1910

**Sunset after a Storm on the Coast of Sicily**

Oil on canvas,  $32\frac{3}{4} \times 42\frac{1}{4}$  in.

(83.2  $\times$  107.3 cm)

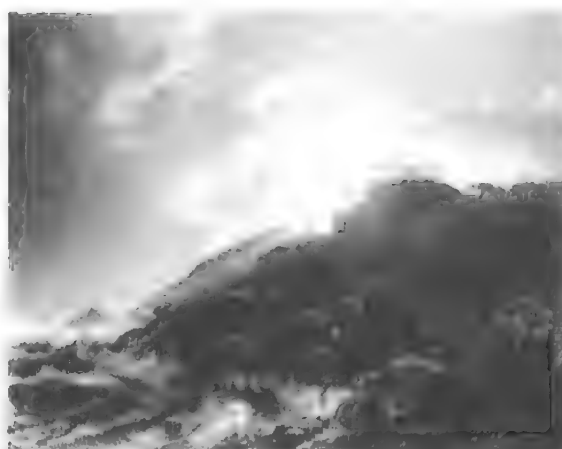
Signed and dated (lower right): A. Achenbach

/ 1853

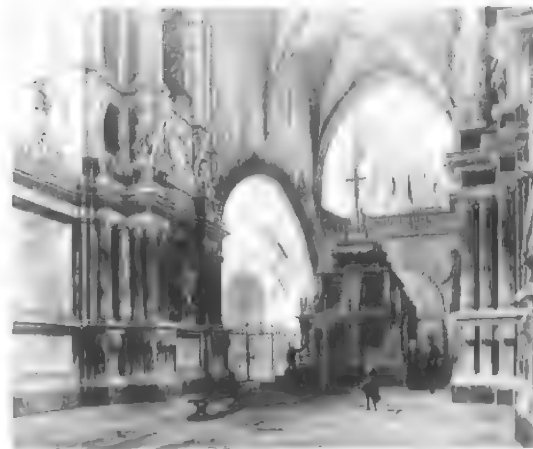
Catharine Lorillard Wolfe Collection, Bequest

of Catharine Lorillard Wolfe, 1887

87.15.23



87.15.23



87.15.33

**Carl Georg Anton Graeb**

German, 1816–1884

**Interior of the Cathedral of Freiburg**

Oil on canvas,  $31\frac{3}{4} \times 41$  in.

(80.6  $\times$  104.1 cm)

Signed, dated, and inscribed: (lower right)

Carl Graeb. / Berlin. 1874; (on plaques set

into church walls) memorial inscriptions

Catharine Lorillard Wolfe Collection, Bequest

of Catharine Lorillard Wolfe, 1887

87.15.33

**Arthur Georg von Ramberg**

Austrian, 1819–1875

**The Meeting on the Lake**

Oil on canvas,  $45\frac{1}{2} \times 36\frac{1}{2}$  in.

(115.6  $\times$  92.7 cm)

Signed and dated (lower left): Ramberg / 1869

Catharine Lorillard Wolfe Collection, Bequest

of Catharine Lorillard Wolfe, 1887

87.15.132



87.15.132



23.103.3

**August Xaver Karl von Pettenkofen**

Austrian, 1821–1889

**Market Scene**

Oil on wood,  $4 \times 8\frac{1}{2}$  in. (10.2  $\times$  21.6 cm)

Signed (lower left): a.p.

The John Hobart Warren Bequest, 1923

23.103.3



26.90

**Arnold Böcklin**

Swiss, 1827–1901

***Island of the Dead***

This painting, the first of five versions, was commissioned in the spring of 1880. The four others were painted later in 1880 (Kunstmuseum, Basel), and in 1883 (Nationalgalerie, SMPK, Berlin), 1884 (location unknown), and 1886 (Museum der bildenden Künste, Leipzig).

Oil on wood, 29 × 48 in. (73.7 × 121.9 cm)

Signed (lower right, on rock): A B

Reisinger Fund, 1926

26.90

**Attributed to Arnold Böcklin*****Roman Landscape***

Oil on canvas, several pieces joined,

12½ × 18⅞ in. (31.8 × 46 cm)

Gift of Fearon Galleries Inc., 1926

26.100



26.100



87.2

**Karl Theodor von Piloty**

German, 1826–1886

***Thusnelda at the Triumphal Entry of Germanicus into Rome***

Oil on canvas, 53 × 77¼ in.

(134.6 × 196.2 cm)

Signed and inscribed (lower right): Carl Piloty / München

Gift of Horace Russell, 1887

87.2

**Oswald Achenbach**

German, 1827–1905

***Near Naples, Moonrise***

Oil on canvas, 39⅞ × 56¾ in.

(101.3 × 144.1 cm)

Signed (lower right): Osw. Achenbach

Catharine Lorillard Wolfe Collection, Bequest of Catharine Lorillard Wolfe, 1887

87.15.105

**August Friedrich Albrecht Schenck**

Danish, 1828–1901

***Lost: Souvenir of Auvergne***

Oil on canvas, 58 × 97¾ in.

(147.3 × 248.3 cm)

Signed (lower left): Schenck.

Catharine Lorillard Wolfe Collection, Bequest of Catharine Lorillard Wolfe, 1887

87.15.61



87.15.105



87.15.61

# Adolf Schreyer

German, 1828–1899

## *Arabs on the March*

Oil on canvas, 22<sup>5</sup>/<sub>8</sub> × 37<sup>3</sup>/<sub>4</sub> in.

(57.5 × 95.9 cm)

Signed (bottom left): Ad. Schreyer

Catharine Lorillard Wolfe Collection, Bequest

of Catharine Lorillard Wolfe, 1887

87.15.127



87.15.127



94.24.2

## *Battle Scene: Arabs Making a Detour*

Oil on canvas, 59<sup>3</sup>/<sub>8</sub> × 99<sup>1</sup>/<sub>2</sub> in.

(150.8 × 252.7 cm)

Signed (lower right): ad. Schreyer

Gift of John Wolfe, 1893

94.24.2

# H. Hamm

German, active 1848

## *Jacob Wiedenman* (1829–1893)

Oil on canvas, 18<sup>7</sup>/<sub>8</sub> × 14<sup>7</sup>/<sub>8</sub> in.

(47.9 × 37.8 cm)

Signed, dated, and inscribed (lower right):

H. Hamm / München / 1848 / Juli

Gift of Marguerite Wiedenman, 1946

46.104.1



46.104.1



87.22.1

# Ferdinand Schauss

German, 1832–1916

## *Resignation*

Oil on canvas, 29<sup>1</sup>/<sub>4</sub> × 24 in.

(74.3 × 61 cm)

Signed (lower left): F. Schauss

Gift of William Schaus Jr., in memory of

Catharine Dennice Schaus, 1887

87.22.1

# Ludwig Knaus

German, 1829–1910

## *Charity*

Oil on wood, 33<sup>1</sup>/<sub>4</sub> × 47<sup>1</sup>/<sub>2</sub> in.

(84.5 × 120.7 cm)

Signed and dated (lower left): L. Knaus. 1887.

Bequest of Collis P. Huntington, 1900

25.110.68



25.110.68



64.151

# Anton Dieffenbach

German, 1831–1904

## *The Two Savoyards*

Oil on canvas, 17<sup>1</sup>/<sub>2</sub> × 14<sup>3</sup>/<sub>8</sub> in.

(44.5 × 36.5 cm)

Signed (lower right): Anton Dieffenbach

Gift of Elsa A. Stiefel, 1964

64.151





25.110.46



39.65.4

**Franz von Lenbach**

German, 1836–1904

***Marion Lenbach, the Artist's Daughter***Oil on canvas, 58<sup>7</sup>/<sub>8</sub> × 41<sup>1</sup>/<sub>2</sub> in.

(149.5 × 105.4 cm)

Signed and dated (lower right): Lenbach 1900.

Bequest of Collis P. Huntington, 1900

25.110.46

***Prince Regent Luitpold of Bavaria***

(1821–1912)

This painting is a late replica of the portrait in the Lenbachhaus, Munich.

Oil on board, 30 × 24<sup>1</sup>/<sub>4</sub> in. (76.2 × 61.5 cm)

Signed and dated (lower left): fLenbach

[initials in monogram] / 1902

Bequest of Jacob Ruppert, 1939

39.65.4

**Alfred Wahlberg**

Swedish, 1834–1906

***A Day in October, near Waxholm, Sweden***Oil on canvas, 41 × 64<sup>1</sup>/<sub>2</sub> in. (104.1 × 163.8 cm)

Signed and dated (lower left): Alfr. Wahlberg 73

Catharine Lorillard Wolfe Collection, Bequest of Catharine Lorillard Wolfe, 1887

87.15.99

**Hans Thoma**

German, 1839–1924

***At Lake Garda***Oil on millboard, 33 × 26<sup>3</sup>/<sub>4</sub> in.

(83.8 × 67.9 cm)

Signed and dated (lower right): HTh

[monogram] / 1907

Gift of Hugo Reisinger, 1909

09.48

**Hans Makart**

Austrian, 1840–1884

***The Dream after the Ball***Oil on canvas, 62<sup>3</sup>/<sub>8</sub> × 37<sup>1</sup>/<sub>4</sub> in.

(158.4 × 94.6 cm)

Signed (lower right): Hans Makart

Catharine Lorillard Wolfe Collection, Bequest of Catharine Lorillard Wolfe, 1887

87.15.133

**Gabriel Max**

Austrian, 1840–1915

***The Last Token: A Christian Martyr***Oil on canvas, 67<sup>1</sup>/<sub>2</sub> × 47 in.

(171.5 × 119.4 cm)

Signed and inscribed: (lower right) Gab.

MAX; (lower center) Ein Grüs[s] (a salute)

Catharine Lorillard Wolfe Collection, Bequest of Catharine Lorillard Wolfe, 1887

87.15.58



87.15.99



09.48



87.15.133



87.15.58

**Mihály de Munkácsy**

Hungarian, 1844–1900

***The Music Room***

Oil on wood, 35 × 46 in. (88.9 × 116.8 cm)

Signed (lower right): Munkacsy

Bequest of Martha T. Fiske Collord, in memory of her first husband, Josiah M. Fiske, 1908

08.136.11



08.136.11



16.148.1

**Wilhelm Leibl**

German, 1844–1900

***Peasant Girl with a White Headcloth***

Oil on canvas, 9<sup>7</sup>/<sub>8</sub> × 9<sup>1</sup>/<sub>8</sub> in.

(25.1 × 23.2 cm)

Signed and dated (right center): W. Leibl / 1885

Reisinger Fund, 1916

16.148.1

**Gyula Benczúr**

Hungarian, 1844–1920

***Project for a Room for King Ludwig II (1854–1886) of Bavaria***

Oil on canvas, 30<sup>3</sup>/<sub>4</sub> × 39<sup>1</sup>/<sub>2</sub> in.

(78.1 × 100.3 cm)

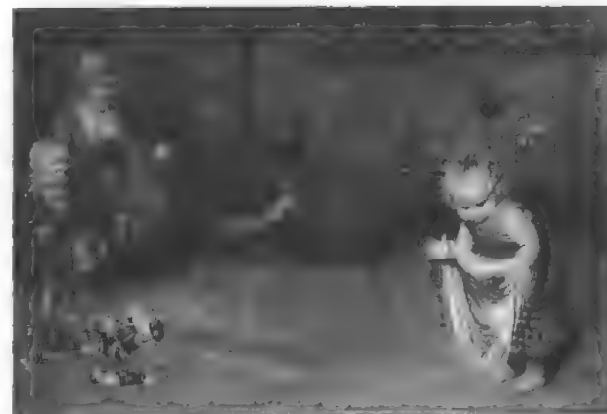
Signed (bottom left): Benczúr.

Gift of Frederick Loeser, 1890

90.30



90.30



25.110.40

**Hermann Kaulbach**

German, 1846–1909

***Baby Holding Yarn***

Oil on wood, 12 × 17<sup>3</sup>/<sub>4</sub> in.

(30.5 × 45.1 cm)

Signed (upper right): H. Kaulbach.

Bequest of Collis P. Huntington, 1900

25.110.40

**Friedrich Karl Hermann von Uhde**

German, 1848–1911

***Going Home***

Oil on wood, 30<sup>7</sup>/<sub>8</sub> × 39<sup>1</sup>/<sub>4</sub> in.

(78.4 × 99.7 cm)

Signed (lower left): F Uhde

Mr. and Mrs. Isaac D. Fletcher Collection,

Bequest of Isaac D. Fletcher, 1917

17.120.203



17.120.203

**Hugo von Habermann**

German, 1849–1929

***In the Studio***

Oil on canvas, 39<sup>5</sup>/<sub>8</sub> × 37<sup>3</sup>/<sub>4</sub> in.

(100.6 × 95.9 cm)

Signed, dated, and inscribed: (lower right)

Habermann / 1885; (verso) H Habermann fecit

Reisinger Fund, 1916

16.16



16.16



16.148.2



16.148.3

**Max Liebermann**

German, 1849–1935

***The Ropewalk in Edam***Oil on canvas, 39<sup>3</sup>/<sub>4</sub> × 28 in. (101 × 71.1 cm)

Signed and dated (lower left): M Liebermann 1904.

Reisinger Fund, 1916

16.148.2

**Friedrich August von Kaulbach**

German, 1850–1920

***Italian Garden***Oil on canvas, 19<sup>3</sup>/<sub>8</sub> × 25<sup>3</sup>/<sub>8</sub> in. (49.2 × 64.5 cm)

Signed and dated (lower right): FAK

[monogram] / April 1894

Reisinger Fund, 1916

16.148.3



1975.280.9



16.15

**Fritz Steinmetz-Noris**

German, born 1860

***Nude on a Sofa***Oil on wood, 3<sup>1</sup>/<sub>4</sub> × 7<sup>1</sup>/<sub>8</sub> in. (8.3 × 18.1 cm)

Bequest of Mary Jane Dastich, in memory of her husband, General Frank Dastich, 1975

1975.280.9

**Wilhelm Trübner**

German, 1851–1917

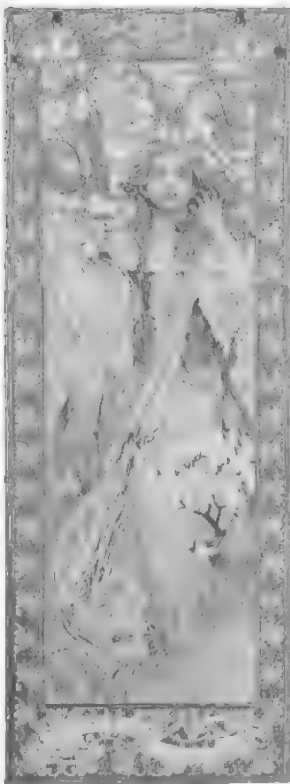
***Landscape***Oil on canvas, 29<sup>7</sup>/<sub>8</sub> × 24<sup>1</sup>/<sub>4</sub> in. (75.9 × 61.5 cm)

Signed and dated (lower right): W.Trübner:

1910.

Reisinger Fund, 1916

16.15



20.33



1974.356.37

**Alphonse Marie Mucha**

Czechoslovakian, 1860–1939

***Maude Adams* (1872–1953) as *Joan of Arc***This painting—a poster design—announced Adams's performance in Schiller's *Maid of Orleans* at Harvard University on June 21, 1909.Oil on canvas, 82<sup>1</sup>/<sub>4</sub> × 30 in.

(208.9 × 76.2 cm)

Signed, dated, and inscribed: (lower left)

Mucha / 1909; (bottom) MAUDE ADAMS as

JOAN of ARC

Gift of A. J. Kobler, 1920

20.33

**Hoëy(?)**

active 1925

***Emma Alexander Sheaffer* (1891–1973)**Pastel on canvas, 44<sup>3</sup>/<sub>8</sub> × 34<sup>3</sup>/<sub>8</sub> in.

(112.7 × 87.3 cm)

Signed and dated (lower left): Hoëy[?] / 1925

The Lesley and Emma Sheaffer Collection,

Bequest of Emma A. Sheaffer, 1973

1974.356.37

**Anders Leonard Zorn**

Swedish, 1860–1920

**Mrs. Walter Rathbone Bacon**

(Virginia Purdy, died 1919)

Oil on canvas,  $67\frac{1}{4} \times 42\frac{1}{2}$  in.(170.8  $\times$  108 cm)

Signed and dated (lower right): Zorn / 1897

Gift of Mrs. Walter Rathbone Bacon, in

memory of her husband, 1917

17.204



17.204

**Edward R. Bacon** (1846–1915)Oil on canvas,  $48\frac{1}{4} \times 35\frac{1}{4}$  in.(122.6  $\times$  89.5 cm)

Signed and dated (lower right): Zorn 1897

Bequest of Virginia Purdy Bacon, 1919

19.112



19.112

**Frieda Schiff** (1876–1958), **Later Mrs. Felix M. Warburg**Oil on canvas,  $39\frac{3}{4} \times 30$  in.(101  $\times$  76.2 cm)

Signed and dated (lower left): Zorn / 94

Bequest of Carola Warburg Rothschild, 1987

1988.72



1988.72

**Mrs. John Crosby Brown** (Mary Elizabeth Adams, 1842–1918)

Mrs. Brown's musical instruments, given in her husband's name in 1889, comprise the nucleus of the Metropolitan Museum's collection.

Oil on canvas,  $29 \times 23\frac{3}{4}$  in.(73.7  $\times$  60.3 cm)

Signed (lower right): Zorn

Bequest of Eliza Coe Moore, 1959

60.85



60.85

**Gustav Klimt**

Austrian, 1862–1918

**Serena Lederer** (died 1943)Oil on canvas,  $75\frac{1}{8} \times 33\frac{5}{8}$  in.(190.8  $\times$  85.4 cm)

Signed (lower right): GVS.TAV / KLIMT

Purchase, Wolfe Fund, and Rogers and

Munsey Funds, Gift of Henry Walters, and

Bequests of Catharine Lorillard Wolfe and

Collis P. Huntington, by exchange, 1980

1980.412

**Mäda Primavesi** (born 1903)Oil on canvas,  $59 \times 43\frac{1}{2}$  in.(149.9  $\times$  110.5 cm)

Signed (lower right): GVSTAV / KLIMT

Gift of André and Clara Mertens, in memory

of her mother, Jenny Pulitzer Steiner, 1964

64.148



1980.412



64.148



**Robert Campin**

Netherlandish, active by 1406, died 1444

***The Annunciation*** (triptych)

Central panel: Annunciation; left wing: kneeling donors; right wing: Joseph in his workshop

Oil on wood; central panel  $25\frac{1}{4} \times 24\frac{7}{8}$  in. (64.1 × 63.2 cm); each wing

$25\frac{3}{8} \times 10\frac{3}{4}$  in. (64.5 × 27.3 cm)

Arms (central panel, left window) probably of the Ingelbrechts family of Mechelen (Malines) and of Spain; (central panel, right window) possibly of the Calcum (Lohausen) family of Germany; (left wing, on messenger's badge)

possibly of the lords of Berthout (members of the Merode family) or of the city of Mechelen

The Cloisters Collection, 1956

56.70

THE CLOISTERS



56.70

**Jan van Eyck**

Netherlandish, active by 1422, died 1441

***The Crucifixion; The Last Judgment***

Oil on canvas, transferred from wood; each  $22\frac{1}{4} \times 7\frac{3}{4}$  in. (56.5 × 19.7 cm)

Inscribed: (on cross, in Hebrew, Greek, and Latin) IHC·NAZAR[ENVS]·REX·IVDE[ORVM]; (twice, below Christ's hands) Venite benedi[c]ti p[at]ris mei (Come, ye blessed of my Father [Matthew 25:34].); (on Saint Michael's shield and armor) [illegible]; (twice, below Saint Michael's wings) . . . vos maledi[ct]i i[n] ignem [aeternum?] ( . . . ye cursed, into everlasting fire [Matthew 25:41].); (on Death's wings) CHAOS MAGNV[M] / VMBRA MORTIS (great chaos / shadow of death)

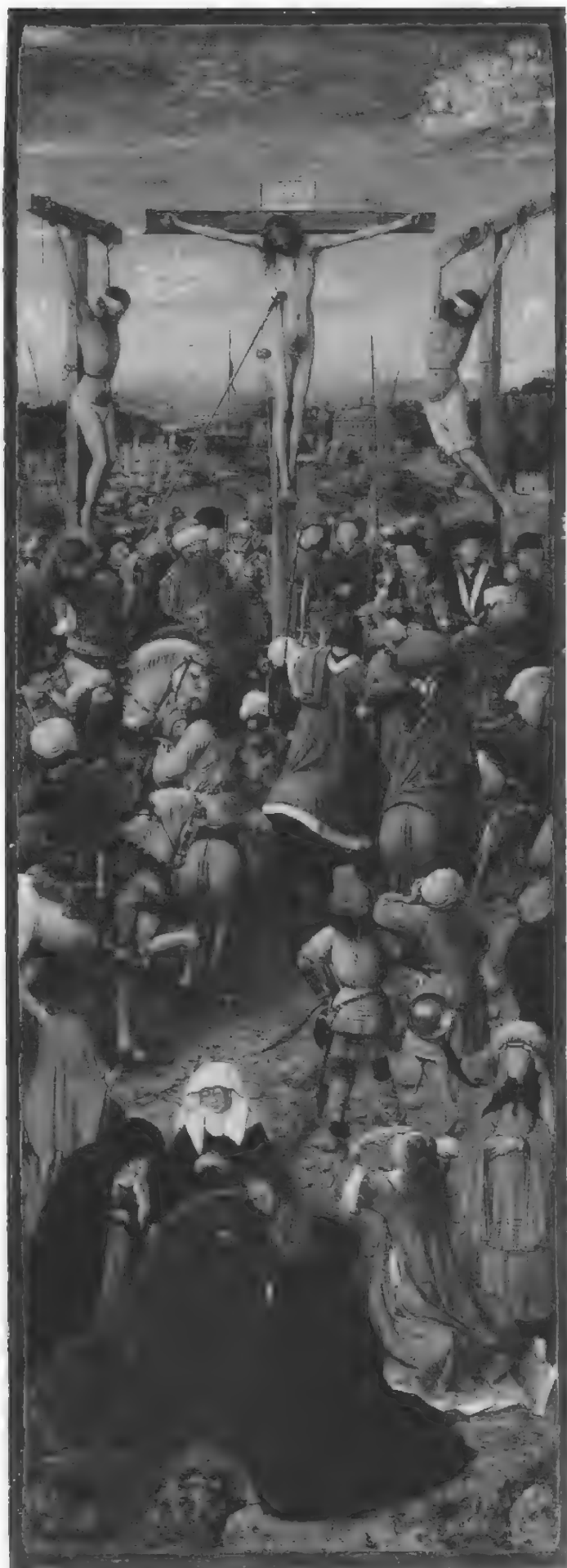
Inscribed (on the original gilt frames) with verses from Isaiah (53:6–9, 12), Revelation (20:13 and 21:3–4), and Deuteronomy (32:23–24)

Fletcher Fund, 1933

33.92ab



56.70 (central panel)



33.92a



33.92b

**Attributed to Robert Campin**

Netherlandish, active by 1406, died 1444

***Man in Prayer***

Oil on wood; overall  $12\frac{1}{2} \times 9\frac{1}{8}$  in.

(31.8 × 23.2 cm); painted surface

$12\frac{3}{8} \times 9$  in. (31.4 × 22.9 cm)

Bequest of Mary Stillman Harkness, 1950

50.145.35



50.145.35



05.39.2

**Workshop of Robert Campin*****Virgin and Child in an Apse***

Oil on wood, transferred from wood,

$17\frac{3}{4} \times 13\frac{1}{2}$  in. (45.1 × 34.3 cm)

Rogers Fund, 1905

05.39.2

**Style of Jan van Eyck**

Netherlandish, second quarter 15th century

***A Donor Presented by a Saint* (fragment)**

Oil on wood,  $8\frac{3}{4} \times 7$  in. (22.2 × 17.8 cm)

The Friedsam Collection, Bequest of Michael

Friedsam, 1931

32.100.41



32.100.41



89.15.24

Netherlandish, about 1500

***Virgin and Child***

Oil on wood,  $23 \times 12\frac{1}{8}$  in.

(58.4 × 30.8 cm)

Inscribed: (on canopy) DOMVS.DEI.ET.ET.

PORTA.C[O]ELI ([This is none other but] the

house of God and [this is] the gate of heaven

[Genesis 28:17].); (on step) IPSA EST [MVLIER]

QVAM PR[A]EPARAVIT DOM[INVS] FILIO

D[OMI]NI MEI (Let the same be [the woman]

whom the Lord hath appointed out for my

master's son [Genesis 24:44].)

Marquand Collection, Gift of Henry G.

Marquand, 1889

89.15.24

**Attributed to Rogier van der Weyden**

Netherlandish, 1399/1400–1464

***Portrait of a Man in a Turban***

Oil on wood; overall  $11 \times 7\frac{3}{4}$  in.

(27.9 × 19.7 cm); painted surface

$10\frac{5}{8} \times 7\frac{1}{4}$  in. (27 × 18.4 cm)

The Jules Bache Collection, 1949

49.7.24



49.7.24



32.100.43 (verso)

**Rogier van der Weyden**

Netherlandish, 1399/1400–1464

***Francesco d'Este* (born about 1430, died after 1475)**

Oil on wood; overall  $12\frac{1}{2} \times 8\frac{3}{4}$  in.

(31.8 × 22.2 cm); painted surface, each side

$11\frac{3}{4} \times 8$  in. (29.8 × 20.3 cm)

Inscribed (verso): v[oi]rē tout (see all) /

m[archio] e[stensis] (marquis of Este) [twice]

/ francisque (Francesco)

Incised (verso, upper left, at slightly later





date): non plus / courcelles [referring possibly to the village of Corcelles, near the Grandson battlefield, where the sitter may conceivably have died in 1476]

Arms and crest (verso) of the Este family, quartered with the augmentation of honor bestowed on the house of Este in 1432 by Charles VII of France

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.43

### Workshop of Rogier van der Weyden

#### *The Nativity* (incomplete altarpiece)

Central panel: Annunciation to Augustus, Nativity, and Annunciation to the Magi and (above) God the Father with Angels; lower left wing: Visitation (interior) and Saint John the Baptist (exterior); lower right wing: Adoration of the Magi (interior) and Saint Catherine of Alexandria (exterior); upper wings: angels (interior) and Expulsion of Adam and Eve (exterior)

Oil on wood; central panel  $55\frac{1}{8} \times 76\frac{1}{8}$  in. (140 × 193.4 cm); each upper wing  $17\frac{7}{8} \times 7\frac{7}{8}$  in. (45.4 × 20 cm); each lower wing  $33\frac{5}{8} \times 16\frac{5}{8}$  in. (85.4 × 42.2 cm)

Inscribed: (on banderole of Tiburtine sibyl) Con Contritum . . . (with contrition . . .); (on banderole of Virgin and Child) . . . dixerit vobis . . . ( . . . will have said to you . . . )

The Cloisters Collection, 1949

49.109

THE CLOISTERS



49.109 (interior)



49.109 (exterior)



49.109 (exterior)

49.109 (exterior)



49.109 (exterior)

### Follower of Rogier van der Weyden

Netherlandish, second half 15th century

#### *The Mystic Mass of Saint Gregory*

The panels form a triptych, with Saint Michael Weighing Souls at left and Saint Jerome at right.

Oil on wood; central panel  $6\frac{1}{8} \times 3\frac{3}{4}$  in. (15.6 × 9.5 cm); left panel  $6\frac{1}{4} \times 3\frac{7}{8}$  in. (15.9 × 9.8 cm); right panel  $6\frac{1}{4} \times 3\frac{3}{4}$  in. (15.9 × 9.5 cm)

Bequest of William H. Herriman, 1920

21.134.3a–c



21.134.3a–c

### Style of Rogier van der Weyden

Netherlandish, mid-15th century

#### *The Holy Family with Saint Paul and a Donor*

Oil on wood; overall, with added strip,  $22\frac{3}{8} \times 19$  in. (57.5 × 48.3 cm); painted surface  $22 \times 18\frac{1}{8}$  in. (55.9 × 46 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.44



32.100.44





17.190.7

**Follower of Rogier van der Weyden**

Netherlandish, second half 15th century

***The Annunciation***

Oil on wood, 73<sup>1</sup>/<sub>4</sub> × 45<sup>1</sup>/<sub>4</sub> in.

(186.1 × 114.9 cm)

Arms (on window and in pattern of rug) of the Clugny family

Gift of J. Pierpont Morgan, 1917

17.190.7



22.60.58

**Copy after Rogier van der Weyden**

Netherlandish, late 15th century

***Christ Appearing to His Mother***

With the Holy Family and the Lamentation (both Capilla Real, Granada), this panel formed a triptych that belonged to Isabella I of Castile (Spain) at her death in 1504. The works are copies of the panels of Rogier's triptych (Gemäldegalerie, SMPK, Berlin) from the charterhouse of Miraflores near Burgos.

Oil on wood; overall 25 × 15 in.

(63.5 × 38.1 cm); painted surface

24<sup>1</sup>/<sub>2</sub> × 14<sup>5</sup>/<sub>8</sub> in. (62.2 × 37.1 cm)

Inscribed: (on scroll held by angel) mulier

h[a]ec pleuerat vi[n]cens o[mn]ia ideo /

data ē[st] ei corona: ex apoc̄. vi<sup>o</sup>. i<sup>o</sup>. (This

woman fulfilled all things triumphantly;

therefore a crown was given unto her [Apocalypse 6:1.]; (on border of Virgin's cloak) MANGNIF[1]CAT A[NIMA MEA] DOMIN[UM] ET ET EXA[LT]AVIT [SPIRITUS] ME[US IN DEO SALUTARI MEQ]UI A RESPEXIT HUMILITATEM ANCI[LA]E [SUAE] ECCE ENIM [EX HOC] BEATEM ME [DICENT] . . . AB[?] . . . POTENSESTE[T SANCTUM NOMINE EIUS] ([My soul] doth magnify the Lord, and my [spirit] hath rejoiced [in God my Savior. For he hath] regarded the low estate of [his] handmaiden: for, behold, [from henceforth] . . . [shall call] me blessed . . . that is mighty . . . and [holy is his name] [Luke 1:46–49].)

The Bequest of Michael Dreicer, 1921

22.60.58

**Petrus Christus**

Netherlandish, active by 1444, died 1475/76

**Head of Christ**

Oil on parchment, laid down on wood;

overall  $5\frac{7}{8} \times 4\frac{1}{4}$  in. (14.9 × 10.8 cm);

parchment  $5\frac{3}{4} \times 4\frac{1}{8}$  in. (14.6 × 10.5 cm)

Inscribed (bottom, on simulated frame); this inscription has been read as “Petrus Christus,” but it does not resemble the artist’s usual signature.

Bequest of Lillian S. Timken, 1959

60.71.1



60.71.1



49.7.19

**Portrait of a Carthusian**

Oil on wood; overall  $11\frac{1}{2} \times 8\frac{1}{2}$  in.

(29.2 × 21.6 cm); painted surface

$11\frac{1}{2} \times 7\frac{3}{8}$  in. (29.2 × 18.7 cm)

Signed and dated (bottom, on simulated

frame): ·PETRVS·XPI·ME·FECIT·A°·1446·

(Petrus Christus made me in the year 1446)

The Jules Bache Collection, 1949

49.7.19

**Saint Eligius**

Oil on wood,  $39 \times 33\frac{1}{2}$  in. (99.1 × 85.1 cm)

Signed and dated (bottom): m petr[vs] xpi me ·fecit·a° 1449. (Master Petrus Christus made me in the year 1449) [with the artist’s emblem, which resembles a clock escapement combined with a heart]

Robert Lehman Collection, 1975

1975.1.110

ROBERT LEHMAN COLLECTION



1975.1.110



91.26.12

**The Lamentation**

Oil on wood; overall  $10\frac{1}{8} \times 14$  in.

(25.7 × 35.6 cm); painted surface

$10 \times 13\frac{3}{4}$  in. (25.4 × 34.9 cm)

Marquand Collection, Gift of Henry G.

Marquand, 1890

91.26.12

**Attributed to Petrus Christus****The Annunciation**

Oil on wood; overall  $31 \times 25\frac{7}{8}$  in.

(78.7 × 65.7 cm); painted surface

$30\frac{1}{2} \times 25\frac{1}{4}$  in. (77.5 × 64.1 cm)

Inscribed (on step): REGINA C[O]ELI

L[A]ET[ARE] (Queen of Heaven, rejoice

[Easter antiphon of the Virgin].)

The Friedsam Collection, Bequest of Michael

Friedsam, 1931

32.100.35



32.100.35



50.145.15



41.190.21

**Netherlandish Painter**

mid-15th century

***Portrait of a Noblewoman, Probably  
Isabella of Portugal* (1397–1472)**

Oil on wood; overall  $13\frac{5}{8} \times 10\frac{5}{8}$  in.  
( $34.6 \times 27$  cm), with added strips of  $\frac{1}{8}$  in.  
(0.3 cm) at each side

Bequest of Mary Stillman Harkness, 1950  
50.145.15

**Justus of Ghent (Joos van  
Wassenhove)**

Netherlandish, active by 1460, died about  
1480

***The Adoration of the Magi***

Distemper on canvas,  $43 \times 63$  in.  
( $109.2 \times 160$  cm)

Bequest of George Blumenthal, 1941  
41.190.21

**Attributed to Aelbert van Ouwater**

Netherlandish, active mid-15th century

***Head of a Donor* (fragment)**

Oil on wood,  $3\frac{7}{8} \times 3\frac{1}{2}$  in. (9.8 × 8.9 cm)

Gift of J. Pierpont Morgan, 1917

17.190.22



17.190.22

**Dieric Bouts**

Netherlandish, active by 1457, died 1475

***Virgin and Child***

Oil on wood,  $8\frac{1}{2} \times 6\frac{1}{2}$  in.

(21.6 × 16.5 cm)

Theodore M. Davis Collection, Bequest of

Theodore M. Davis, 1915

30.95.280



30.95.280

***Portrait of a Man***

This painting is a fragment, and the hands are a later addition.

Oil on wood; overall  $12 \times 8\frac{1}{2}$  in.

(30.5 × 21.6 cm); painted surface

$11\frac{5}{8} \times 8\frac{1}{8}$  in. (29.5 × 20.6 cm)

Bequest of Benjamin Altman, 1913

14.40.644



14.40.644

**Workshop of Dieric Bouts**
***Virgin and Child***

Oil on wood,  $11\frac{1}{2} \times 8\frac{3}{4}$  in. (29.2 × 21 cm)

The Jules Bache Collection, 1949

49.7.18

***Virgin and Child***

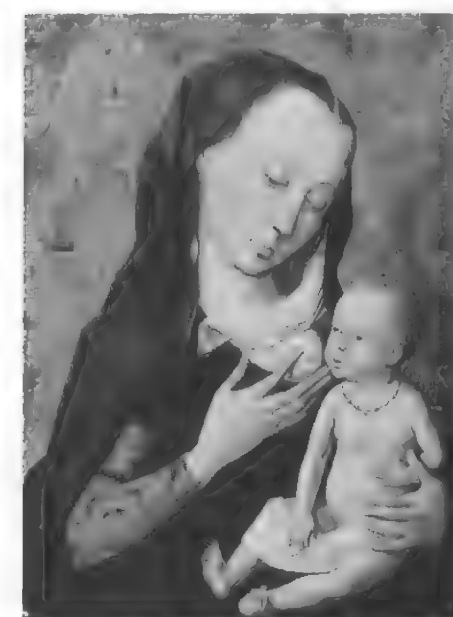
Oil on wood; overall  $11\frac{1}{2} \times 8\frac{3}{4}$  in.

(29.2 × 21 cm); painted surface

$11\frac{1}{4} \times 7\frac{3}{4}$  in. (28.6 × 19.7 cm)

The Jack and Belle Linsky Collection, 1982

1982.60.16



49.7.18

**Follower of Dieric Bouts**

Netherlandish or German, second half 15th century

***Virgin and Child***

Oil on wood,  $15\frac{5}{8} \times 12\frac{1}{8}$  in.

(39.7 × 30.8 cm)

Purchase, Joseph Pulitzer Bequest, 1922

22.96



1982.60.16



22.96



71.157



71.156

**Copy after Dieric Bouts**

Netherlandish, 16th century

***The Mourning Virgin; The Man of Sorrows***

Oil on wood, each  $16 \times 12\frac{1}{2}$  in.

( $40.6 \times 31.8$  cm)

Purchase, 1871

71.156–157

**Hans Memling**

Netherlandish, active about 1465, died 1494

***Virgin and Child***

Oil on wood; overall, with engaged frame,

diameter  $9\frac{3}{4}$  in. (24.8 cm); painted surface

diameter  $6\frac{7}{8}$  in. (17.5 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.59



32.100.59



14.40.648

***Portrait of an Old Man***

Oil on wood; overall  $10\frac{3}{8} \times 7\frac{5}{8}$  in.

( $26.4 \times 19.4$  cm); painted surface

$10 \times 7\frac{1}{4}$  in. ( $25.4 \times 18.4$  cm)

Bequest of Benjamin Altman, 1913

14.40.648

***Portrait of a Young Man***

Oil on wood,  $15\frac{1}{4} \times 11\frac{1}{8}$  in.

( $38.7 \times 28.3$  cm)

Robert Lehman Collection, 1975

1975.1.112

ROBERT LEHMAN COLLECTION

***Mystic Marriage of Saint Catherine***

Oil on wood; overall  $26\frac{7}{8} \times 28\frac{7}{8}$  in.

( $68.3 \times 73.3$  cm); painted surface

$26\frac{3}{8} \times 28\frac{3}{8}$  in. ( $67 \times 72.1$  cm)

Bequest of Benjamin Altman, 1913

14.40.634



1975.1.112



14.40.634



**Hans Memling**

Netherlandish, active about 1465, died 1494

**Tommaso Portinari** (born about 1432, died 1501)

Oil on wood; overall  $17\frac{3}{8} \times 13\frac{1}{4}$  in.

(44.1  $\times$  33.7 cm); painted surface

$16\frac{3}{8} \times 12\frac{1}{2}$  in. (42.2  $\times$  31.8 cm)

Bequest of Benjamin Altman, 1913

14.40.626

***The Annunciation***

Oil on canvas, transferred from wood,

$31 \times 21\frac{5}{8}$  in. (78.7  $\times$  54.9 cm)

Robert Lehman Collection, 1975

1975.1.113

ROBERT LEHMAN COLLECTION

***Virgin and Child***

Oil on wood,  $12\frac{1}{2} \times 8$  in. (31.8  $\times$  20.3 cm)

Robert Lehman Collection, 1975

1975.1.111

ROBERT LEHMAN COLLECTION

**Attributed to Hans Memling**

***Portrait of a Young Woman***

Oil on wood; overall  $10\frac{3}{4} \times 8\frac{1}{4}$  in.

(26  $\times$  21 cm); painted surface  $9\frac{1}{8} \times 7\frac{1}{4}$  in.

(23.2  $\times$  18.4 cm)

Bequest of Mary Stillman Harkness, 1950

50.145.28



14.40.626



1975.1.113



1975.1.111



50.145.28



14.40.627

### Hans Memling

Netherlandish, active about 1465, died 1494

**Maria Maddalena Baroncelli** (born 1456),  
**Wife of Tommaso Portinari**

Pendant to 14.40.626

Oil on wood; overall  $17\frac{3}{8} \times 13\frac{3}{8}$  in.

(44.1  $\times$  34 cm); painted surface

$16\frac{5}{8} \times 12\frac{5}{8}$  in. (42.2  $\times$  32.1 cm)

Bequest of Benjamin Altman, 1913

14.40.627

### Attributed to Hans Memling

about 1480

#### *Young Woman with a Pink*

This painting and *Two Horses in a Landscape* (Museum Boymans-van Beuningen, Rotterdam) formed a diptych or were both parts of the same, larger complex.

Oil on wood; overall  $17 \times 7\frac{3}{8}$  in.

(43.2  $\times$  18.7 cm); painted surface

$17 \times 6\frac{7}{8}$  in. (43.2  $\times$  17.5 cm)

The Jules Bache Collection, 1949

49.7.23

### Workshop of Hans Memling

#### *Salvator Mundi*

Oil on wood; overall, with engaged frame, diameter  $10\frac{3}{4}$  in. (27.3 cm); painted surface diameter 8 in. (20.3 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.54

#### *Virgin and Child*

Oil on wood; overall  $10\frac{3}{4} \times 8\frac{1}{4}$  in.

(27.3  $\times$  21 cm); painted surface  $9 \times 6\frac{5}{8}$  in.

(22.9  $\times$  16.8 cm)

The Jules Bache Collection, 1949

49.7.22



49.7.23



32.100.54



49.7.22

**Style of Hans Memling**

Netherlandish, late 15th century

***Virgin and Child***

Oil on wood; overall  $14\frac{1}{8} \times 10\frac{1}{4}$  in.

(35.9 × 26 cm); painted surface

$13\frac{3}{8} \times 9\frac{1}{2}$  in. (34 × 24.1 cm)

The Friedsam Collection, Bequest of Michael

Friedsam, 1931

32.100.58



32.100.58

**Hugo van der Goes**

Netherlandish, active by 1467, died 1482

***Portrait of a Man***

Oil on wood, oval; overall  $12\frac{1}{2} \times 10\frac{1}{2}$  in.

(31.8 × 26.7 cm); painted surface

$12\frac{1}{2} \times 10\frac{1}{4}$  in. (31.8 × 26 cm)

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.15



29.100.15

**Attributed to Hugo van der Goes*****A Benedictine Monk***

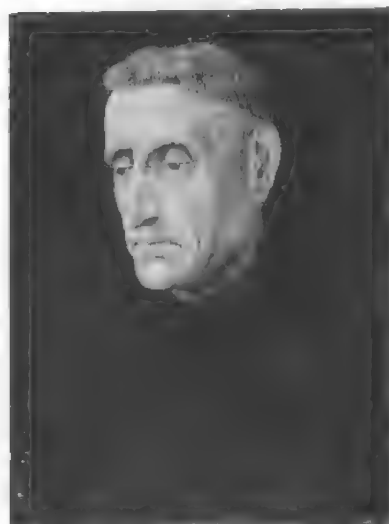
Oil on wood; overall  $9\frac{7}{8} \times 7\frac{3}{8}$  in.

(25.1 × 18.7 cm), with added strip of

$\frac{3}{4}$  in. (1.9 cm) at right

The Bequest of Michael Dreicer, 1921

22.60.53



22.60.53

**Copy after Hugo van der Goes**

Netherlandish, late 15th century

***The Adoration of the Magi***

Oil on wood,  $29\frac{1}{8} \times 25\frac{5}{8}$  in.

(74 × 65.1 cm)

Purchase, 1871

71.100



71.100

**Simon Marmion**

Netherlandish, active by 1449, died 1489

***The Lamentation***

Oil on wood,  $20\frac{3}{8} \times 12\frac{7}{8}$  in.

(51.8 × 32.7 cm)

Arms (verso) of Charles the Bold and Margaret of York, surrounded by four pairs of entwined initials (c. m.)

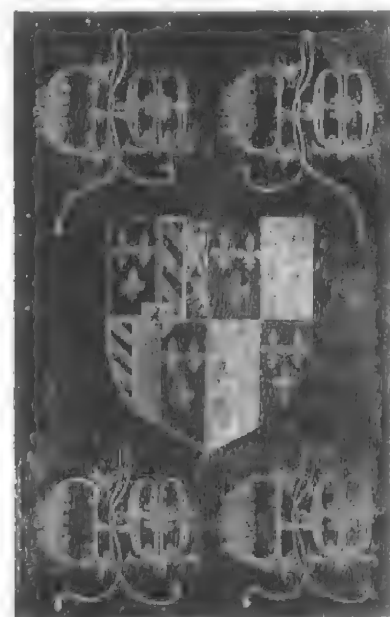
Robert Lehman Collection, 1975

1975.1.128

ROBERT LEHMAN COLLECTION



1975.1.128 (recto)



1975.1.128 (verso)

**Master of the Saint Barbara Legend**

Netherlandish, active late 15th century

*Abner's Messenger before David (?)*; *The Queen of Sheba Bringing Gifts to Solomon*; (verso) *The Annunciation*

The recto and verso of these panels, the wings of an altarpiece, have been separated.

Oil on wood, each panel  $36\frac{3}{4} \times 17\frac{5}{8}$  in.

(93.3 × 44.8 cm)

The Friedsam Collection, Bequest of Michael

Friedsam, 1931

32.100.56a–d



32.100.56a



32.100.56b



32.100.56c



32.100.56d



17.190.16



32.100.63a



32.100.63b



1975.1.114

### Master of the Saint Ursula Legend

Netherlandish, active late 15th century

#### *Virgin and Child*

Oil on wood, arched top,  $22\frac{1}{8} \times 13\frac{1}{2}$  in. (56.2 × 34.3 cm)

Gift of J. Pierpont Morgan, 1917

17.190.16

### *Saint Paul with a Donor; Christ Appearing to His Mother* (wings of an altarpiece)

Oil on wood; (a) overall  $37\frac{3}{8} \times 11\frac{3}{8}$  in.

(94.9 × 28.9 cm); (a) painted surface

$36\frac{3}{4} \times 10\frac{7}{8}$  in. (93.4 × 27.6 cm);

(b) overall  $37\frac{1}{4} \times 11\frac{1}{4}$  in.

(94.6 × 28.6 cm); (b) painted surface

$36\frac{3}{4} \times 10\frac{3}{4}$  in. (93.4 × 27.3 cm)

The Friedsam Collection, Bequest of Michael

Friedsam, 1931

32.100.63ab

### *Virgin and Child with Saint Anne*

*Presenting Anna van Nieuwenhove*

Oil on wood,  $19\frac{5}{8} \times 13\frac{3}{8}$  in.

(49.8 × 34.6 cm)

Inscribed (bottom): De nieuwenhoue

cō[n]iunx domicella Johannis et michaelis /

Obit de blasere nata Johanne Anna sub

·M·C·quater / ·X·octo·sed excipe iotam

octobris·quī[n]ta·pace quiescat Amen (The

companion and wife of Jan and [sic] Michiel van Nieuwenhove, born Anna, daughter of

Johannes de Blasere, died in 1480, minus iota [1479], the 5th of October; may she rest in peace. Amen)

Arms on frame (left) of the van Nieuwenhove family and (right) of van Nieuwenhove and de Blasere

Robert Lehman Collection, 1975

1975.I.II4

ROBERT LEHMAN COLLECTION

### Master of the Brunswick Diptych

Netherlandish, active late 15th century

#### *Virgin and Child with Saints*

Oil on wood, 19<sup>1</sup>/<sub>4</sub> × 15<sup>1</sup>/<sub>4</sub> in.

(48.9 × 38.7 cm)

Gift of Dr. and Mrs. Max A. Goldzieher,

1960

60.18



60.18



26.26

### Follower of the Master of the Virgin among Virgins

Netherlandish, active late 15th century

#### *The Lamentation*

This panel appears to have belonged to the same altarpiece as a Resurrection with a grisaille saint on the verso (Rijksmuseum, Amsterdam).

Oil on wood, 34<sup>7</sup>/<sub>8</sub> × 20<sup>1</sup>/<sub>4</sub> in.

(88.6 × 51.4 cm)

Rogers Fund, 1926

26.26



12.79 (interior)

### Master of the Saint Godelieve Legend

Netherlandish, active fourth quarter 15th century

#### *The Life and Miracles of Saint Godelieve*

The story of this eleventh-century Netherlandish saint is recounted in seven scenes over five panels (left to right): Godelieve with her family; Godelieve feeding the poor; the feast for the count of Boulogne; Godelieve's marriage to Bertolf, who plots with his mother against her; and Godelieve's strangulation and miracles. On the exterior are Saints Josse, Nicholas of Bari, Quirinus, and John the Baptist.

Oil on wood, overall 49<sup>3</sup>/<sub>4</sub> × 126 in.

(126.4 × 320 cm)

Unidentified arms (exterior)

John Stewart Kennedy Fund, 1912

12.79



12.79 (exterior)

### Master of Saint Gudule

Netherlandish, about 1485

#### *Young Man Holding a Book*

Oil on wood, arched top; overall

8<sup>1</sup>/<sub>4</sub> × 5<sup>1</sup>/<sub>8</sub> in. (21 × 13 cm); painted surface

8<sup>1</sup>/<sub>8</sub> × 5 in. (20.6 × 12.7 cm)

Bequest of Mary Stillman Harkness, 1950

50.145.27

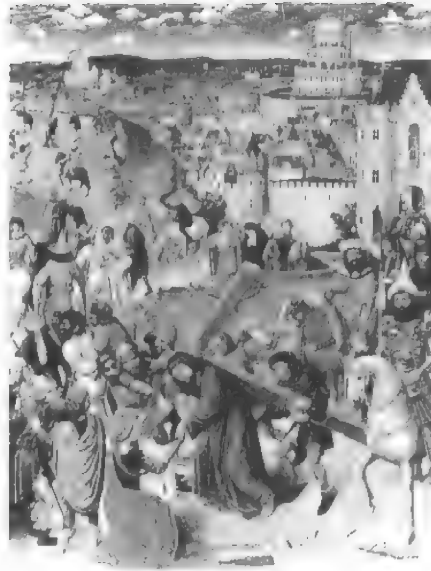


50.145.27





61.199



43.95

### Netherlandish Painters

late 15th century

#### *Christ Bearing the Cross*

Oil on wood,  $42\frac{3}{8} \times 32\frac{3}{8}$  in.

(107.6 × 82.2 cm)

Inscribed (on various garments): [illegible]

Bequest of George D. Pratt, 1935

43.95

fourth quarter 15th century

#### *Saint Catherine of Alexandria*

Oil on wood,  $16\frac{1}{8} \times 11\frac{3}{4}$  in.

(41 × 29.8 cm)

Bequest of George D. Pratt, 1935

44.105.2

#### *Man of Sorrows with Kneeling Donor*

The figure of Christ, the cross, and the donor date from the fourth quarter of the fifteenth century. The balance is a free invention dating from the late nineteenth century. Some part of the background was originally gilded.

Oil on wood,  $18 \times 12\frac{1}{2}$  in.

(45.7 × 31.8 cm)

The Cloisters Collection, 1974

1974.392

THE CLOISTERS

about 1490

#### *Saint Donatian; A Warrior Saint, Probably Victor, Presenting a Donor*

These panels may have been cut from the wings of a devotional triptych, or they may be fragments of a single work. They would have flanked a Virgin and Child, to whom the donor is presented by his patron saint.

Oil on wood; (18)  $9\frac{1}{2} \times 3\frac{7}{8}$  in.

(24.1 × 9.8 cm); (19)  $9\frac{1}{2} \times 4$  in.

(24.1 × 10.2 cm)

The Jack and Belle Linsky Collection, 1982

1982.60.18–19



44.105.2



1974.392



1982.60.18



1982.60.19

### Master of Saint Augustine

Netherlandish, about 1490

#### *Scenes from the Life of Saint Augustine*

Saint Augustine is consecrated bishop of Hippo; he is ordained (upper left), preaches from the pulpit (lower left), converses with a boy attempting to fill a hole in the sand with water from the sea (upper right), and teaches (lower right). This is the central panel of an altarpiece, the right wing of which represents the vision and death of Saint Augustine (National Gallery of Ireland, Dublin).

Oil and silver on wood; overall, with added strips,  $54\frac{1}{4} \times 59$  in. (137.8 × 149.9 cm); painted surface  $53 \times 57\frac{3}{4}$  in.

(134.6 × 146.7 cm)

Inscribed: (on orphreys) ihs; (on Saint Augustine's sleeve) . . . HES . . .

The Cloisters Collection, 1961

61.199

THE CLOISTERS

**Aelbert Bouts**

Netherlandish, born about 1451/54, died 1549

***The Man of Sorrows***

Oil on wood, arched top,  $17\frac{1}{2} \times 11\frac{1}{4}$  in.  
(44.5 × 28.6 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.55



32.100.55



60.55.2

***Head of Saint John the Baptist on a Charger***

Oil on wood, diameter  $11\frac{1}{8}$  in. (28.3 cm)

Bequest of Rupert L. Joseph, 1959

60.55.2

***Saint Christopher and the Infant Christ***

Oil on wood,  $14\frac{1}{2} \times 9\frac{1}{2}$  in.

(36.8 × 24.1 cm)

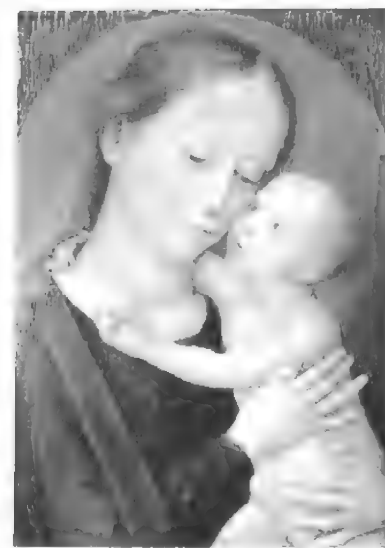
Robert Lehman Collection, 1975

1975.1.115

ROBERT LEHMAN COLLECTION



1975.1.115



1975.1.118

**Gerard David**

Netherlandish, active by 1484, died 1523

***Virgin and Child***

Oil on wood,  $6\frac{1}{4} \times 4\frac{1}{2}$  in.

(15.9 × 11.4 cm)

Robert Lehman Collection, 1975

1975.1.118

ROBERT LEHMAN COLLECTION

***Christ Taking Leave of His Mother***

This panel may have been the right wing of a diptych, with a Virgin and Child (Bearstead collection at Upton House, National Trust) as the left wing. The verso is painted to imitate porphyry.

Oil on wood, arched top; overall  $6\frac{1}{8} \times 5$  in.  
(15.6 × 12.7 cm); painted surface

$6\frac{1}{8} \times 4\frac{3}{4}$  in. (15.6 × 12.1 cm)

Bequest of Benjamin Altman, 1913

14.40.636



14.40.636

***The Rest on the Flight into Egypt***

Oil on wood,  $20 \times 17$  in. (50.8 × 43.2 cm)

The Jules Bache Collection, 1949

49.7.21

***The Nativity; Saint John the Baptist; Saint Francis Receiving the Stigmata***

The central panel and the wings were united as a triptych in 1923.

Oil on wood; central panel, overall

$18\frac{3}{4} \times 13\frac{1}{2}$  in. (47.6 × 34.3 cm); central panel, painted surface  $18\frac{1}{2} \times 13\frac{3}{8}$  in.

(47 × 34 cm); left wing, overall

$18 \times 6\frac{1}{2}$  in. (45.7 × 16.5 cm); left wing,

original painted surface  $17\frac{3}{8} \times 6$  in.

(44.1 × 15.2 cm); right wing, overall



49.7.21



32.100.40b



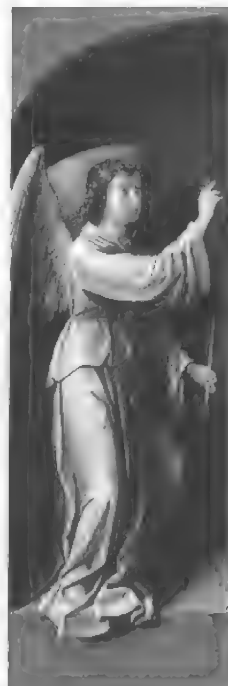
32.100.40a



32.100.40c



1975.1.119



1975.1.120



18 × 6½ in. (45.7 × 16.5 cm); right wing,  
original painted surface 17¾ × 5⅞ in.  
(44.1 × 14.9 cm)  
The Friedsam Collection, Bequest of Michael  
Friedsam, 1931  
32.100.40a-c

***Christ Bearing the Cross and the  
Crucifixion; The Resurrection and the  
Pilgrims of Emmaus***

These panels are the interior wings of an  
altarpiece.  
Oil on wood, each panel 34 × 11 in.  
(86.4 × 27.9 cm)  
Robert Lehman Collection, 1975  
1975.1.119  
ROBERT LEHMAN COLLECTION

***The Annunciation***

These panels are the exterior wings of the  
altarpiece mentioned in the preceding entry  
(1975.1.119).  
Oil on wood, each panel 34 × 11 in.  
(86.4 × 27.9 cm)  
Robert Lehman Collection, 1975  
1975.1.120  
ROBERT LEHMAN COLLECTION

**Gerard David**

Netherlandish, active by 1484, died 1523

***The Annunciation: The Archangel Gabriel and the Virgin***

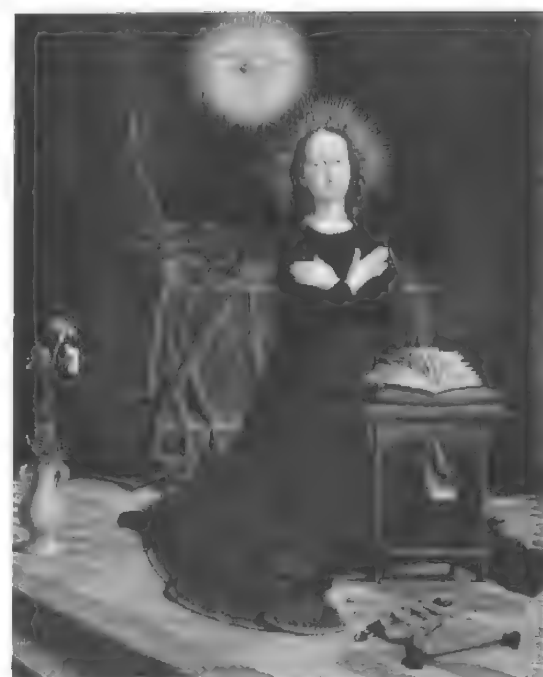
These two panels formed the second tier of a polyptych, with a Virgin and Child Enthroned (central panel), flanked by Saints Benedict and Jerome (all Palazzo Bianco, Genoa), and a lunette representing God the Father (Louvre, Paris). The polyptych is recorded shortly after 1790 in the apse of the abbey church of San Girolamo della Cervara, near Genoa, and the frame is said to have been dated 1506.

Oil on wood; angel, overall  $31\frac{1}{8} \times 25$  in. (79.1  $\times$  63.5 cm); angel, painted surface  $30\frac{1}{4} \times 24\frac{3}{8}$  in. (76.8  $\times$  61.9 cm); Virgin, overall  $31\frac{1}{8} \times 25\frac{1}{4}$  in. (79.1  $\times$  64.1 cm); Virgin, painted surface  $30\frac{1}{2} \times 24\frac{3}{8}$  in. (77.5  $\times$  61.9 cm)

Inscribed: (on angel's cope) [VIRTUS AL]TISSIMI OBOMBRABIT T[IBI] ([the power of the] Highest shall overshadow thee [Luke 1:35].) and ALPHA ET OM[EGA]; (on Virgin's robe) MOEDER·ONS:HER[N] / AVE·MARIA·GRACI[A]E·M[ATER] / MISERICORDI[A]E·TV·NOS: ABHOS[TE]·[PROTEGE] (the first words on the Virgin's robe meaning Mother of Our Lord, and the remainder from Salutis auctor, a hymn sung at Compline, and included, as is the verse from Luke on the angel's cope, in the office of the Feast of the Annunciation) Bequest of Mary Stillman Harkness, 1950 50.145.9ab



50.145.9a



50.145.9b

***The Nativity with Donors and Saints Jerome and Vincent***

Two forest scenes (Rijksmuseum, Amsterdam, on loan to the Mauritshuis, The Hague) from the verso of the wings were separated from the triptych about 1928.

Oil on canvas, transferred from wood; central panel  $35\frac{1}{2} \times 28$  in. (90.2  $\times$  71.1 cm); each wing  $35\frac{1}{2} \times 12\frac{3}{8}$  in. (90.2  $\times$  31.4 cm)

The Jules Bache Collection, 1949

49.7.20a–c



49.7.20b



49.7.20a



49.7.20c



1977.1.1



09.157

***Virgin and Child with Four Angels***

Oil on wood,  $24\frac{7}{8} \times 15\frac{3}{8}$  in.  
(63.2 × 39.1 cm)

Inscribed (on cloth): IHESVS [RE]DEMPT[OR]  
(Jesus Redeemer)

Gift of Mr. and Mrs. Charles Wrightsman,  
1977

1977.1.1

***The Crucifixion***

Oil on wood,  $21 \times 15$  in. (53.3 × 38.1 cm)

Inscribed (on cross): ·Î·Î·Î·

Rogers Fund, 1909

09.157

**Follower of Gerard David**

Netherlandish, about 1525

***The Adoration of the Magi***

Oil on wood; overall  $27\frac{3}{4} \times 28\frac{7}{8}$  in.

(70.5 × 73.3 cm); painted surface

$27\frac{1}{2} \times 28\frac{3}{8}$  in. (69.9 × 72.1 cm)

The Jack and Belle Linsky Collection, 1982

1982.60.17



1982.60.17



1975.1.121

**Workshop of Gerard David**

***Virgin and Child with Saint Joseph***

Oil on wood,  $9 \times 9\frac{1}{2}$  in. (22.9 × 24.1 cm)

Robert Lehman Collection, 1975

1975.1.121

ROBERT LEHMAN COLLECTION

**Follower of Gerard David**

Netherlandish, about 1520–30

***Virgin and Child***

Oil on wood; overall  $10 \times 8\frac{1}{4}$  in.

(25.4 × 21 cm), with added strip of

$\frac{3}{8}$  in. (1 cm) at top; painted surface

$9\frac{3}{8} \times 8\frac{1}{4}$  in. (24.4 × 21 cm)

The Friedsam Collection, Bequest of

Michael Friedsam, 1931

32.100.53



32.100.53



53.168

**Master of the Story of Joseph**

Netherlandish, about 1500

***Joseph Interpreting the Dreams of His Fellow Prisoners***

Oil on wood, diameter  $61\frac{1}{2}$  in. (156.2 cm)

Harris Brisbane Dick Fund, 1953

53.168



**Juan de Flandes**

Netherlandish, active (in Spain) by 1496, died 1519

***The Marriage Feast at Cana***

This panel is one of a series commissioned by Isabella I of Castile (Spain). Forty-seven had been completed at her death in 1504 and are recorded in the inventory of her estate.

Twenty-eight panels by no less than three hands, including Michiel Sittow (born about 1469, died 1525/26) as well as Juan de Flandes, are known (in two private and numerous public collections, primarily the Museo del Palacio Real, Madrid).

Oil on wood,  $8\frac{1}{4} \times 6\frac{1}{4}$  in. ( $21 \times 15.9$  cm)

The Jack and Belle Linsky Collection, 1982  
1982.60.20



1982.60.20

***Saints Michael and Francis***

This painting may have belonged to a retablo commissioned in 1505 for the chapel of the University of Salamanca, where a panel from the banco representing Saints Apollonia and Mary Magdalen remains.

Oil on wood, gold ground; overall, with added strips at right and bottom,

$36\frac{7}{8} \times 34\frac{1}{4}$  in. ( $93.7 \times 87$  cm); painted surface  $35\frac{3}{8} \times 32\frac{3}{4}$  in. ( $89.9 \times 83.2$  cm)

Inscribed (below figures): SANT:MIGVEL;

SANT:francisco:

Purchase, Mary Wetmore Shively Bequest, in memory of her husband, Henry L. Shively, M.D., 1958

58.132

**Jan Provost**

Netherlandish, active by 1491, died 1529

***Virgin and Child***

Oil on wood; overall  $12\frac{1}{4} \times 6\frac{3}{4}$  in.

( $31.1 \times 17.1$  cm); painted surface

$11\frac{3}{4} \times 6\frac{1}{8}$  in. ( $29.8 \times 15.6$  cm)

Bequest of Joan Whitney Payson, 1975

1976.201.17

**Attributed to Jan Provost*****The Crucifixion***

Oil on wood; overall  $13\frac{1}{8} \times 10\frac{3}{4}$  in.

( $33.3 \times 27.3$  cm); painted surface

$12\frac{5}{8} \times 10\frac{1}{4}$  in. ( $32.1 \times 26$  cm)

Inscribed (top center, on cross): INRI

The Jack and Belle Linsky Collection, 1982

1982.60.21

**Master of Frankfort**

Netherlandish, born about 1460, died about 1515

***The Adoration of the Shepherds***

Oil on wood,  $22\frac{1}{2} \times 15\frac{1}{2}$  in.

( $57.2 \times 39.4$  cm)

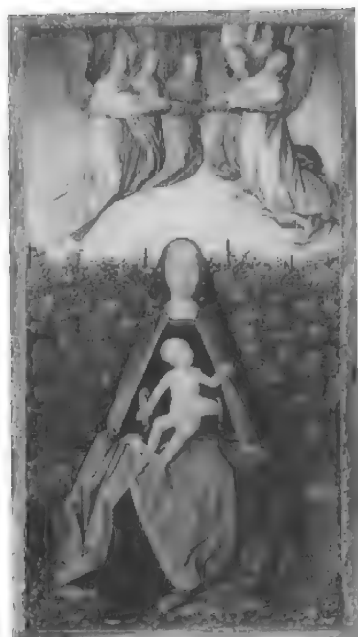
Robert Lehman Collection, 1975

1975.1.116

ROBERT LEHMAN COLLECTION



58.132



1976.201.17



1982.60.21

### Follower of Jan Joest

Netherlandish, active about 1515

#### *Nativity with the Annunciation to the Shepherds*

Oil on wood; overall  $41 \times 28\frac{1}{4}$  in.

( $104.1 \times 71.8$  cm); painted surface

$41 \times 27\frac{5}{8}$  in. ( $104.1 \times 70.2$  cm)

The Jack and Belle Linsky Collection, 1982

1982.60.22

### Master of Alkmaar

Netherlandish, about 1504

#### *Jan* (1438–1516), *First Count of Egmond*

Oil on canvas, transferred from wood, arched top; overall  $16\frac{3}{4} \times 10\frac{1}{4}$  in.

( $42.5 \times 26$  cm); original painted surface

$16\frac{1}{4} \times 9\frac{5}{8}$  in. ( $41.3 \times 24.4$  cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.122



1975.1.116



1982.60.22

#### *Magdalena van Werdenburg* (1464–1538), *Countess of Egmond*

Pendant to 32.100.122

Oil on wood, arched top; overall, with engaged frame,  $19\frac{1}{4} \times 12\frac{1}{2}$  in.

( $48.9 \times 31.8$  cm); painted surface

$16\frac{1}{2} \times 9\frac{3}{4}$  in. ( $41.9 \times 24.8$  cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.118

### Netherlandish Painter (possibly Goswijn van der Weyden, active by 1491, died after 1538)

about 1515–20

#### *The Fifteen Mysteries and the Virgin of the Rosary*

The arrangement of the panels as reassembled is as follows: five Joyful Mysteries

(Annunciation, Visitation, Nativity, Presentation, and Christ in the Temple [b–f]), five Sorrowful Mysteries (Agony in the Garden, Scourging, Crowning with Thorns, Christ Carrying the Cross, and Crucifixion [g–k]), five Glorious Mysteries (Resurrection, Ascension, Descent of the Holy Spirit, Dormition of the Virgin, and Coronation of the Virgin [l–p]), and the Virgin of the Rosary (a).

Oil on wood; (a)  $9\frac{7}{8} \times 21$  in. ( $25.1 \times 53.3$  cm); (b–p) each  $5 \times 4\frac{1}{8}$  in. ( $12.7 \times 10.5$  cm)

Anonymous Bequest, 1984

1987.290.3a–p



32.100.122



32.100.118

**Netherlandish Painters**

about 1520

**Charles V (1500–1558), *Holy Roman Emperor***Oil on wood,  $11\frac{3}{8} \times 8\frac{7}{8}$  in.

(29.5 × 22.5 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.46

first quarter 16th century

**Portrait of a Young Man of the van Steynoert Family**Oil on wood, arched top; overall, with engaged frame,  $16\frac{1}{8} \times 12\frac{3}{4}$  in.

(41 × 32.4 cm); painted surface

 $13\frac{3}{8} \times 10\frac{1}{8}$  in. (34.6 × 25.7 cm)

Arms (upper left) of the van Steynoert family

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.45



1987.290.3a-p



32.100.46

**Style of Hieronymus Bosch**

Netherlandish, first quarter 16th century

**Christ's Descent into Hell**Oil on wood,  $21 \times 46$  in. (53.3 × 116.8 cm)

Harris Brisbane Dick Fund, 1926

26.244

16th century

**The Adoration of the Magi**Oil and gold on wood,  $28 \times 22\frac{1}{4}$  in.

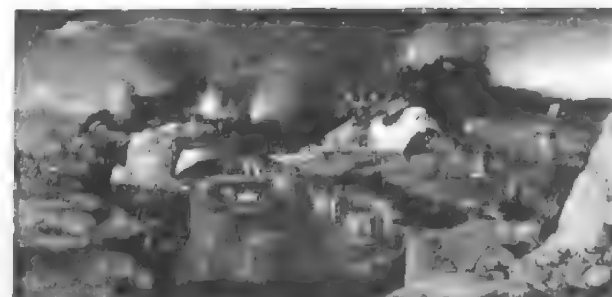
(71.1 × 56.5 cm)

John Stewart Kennedy Fund, 1913

13.26



32.100.45



26.244

**Netherlandish Painter**

first quarter 16th century

**The Adoration of the Magi** (central panel of a triptych)Oil on wood, arched top,  $8\frac{3}{4} \times 5\frac{1}{4}$  in.

(22.2 × 13.3 cm)

Inscribed (on wings): MARIA • MATER • GRACIÆ  
MATER MISERICORDIÆ • TV • NOS AB HOSTE  
PROTEGE IN HORA MORTIS SVSCIPE • (Mary,  
Mother of Grace, protect us from the evil one  
and deliver us in the hour of our death.

[Possibly from a hymn to the Virgin])

Robert Lehman Collection, 1975

1975.1.122

ROBERT LEHMAN COLLECTION



13.26



1975.1.122



21.132.2



08.183.2

**Netherlandish (Antwerp Mannerist) Painters**

about 1520

***The Adoration of the Magi***

Oil on wood,  $27\frac{1}{8} \times 21\frac{1}{2}$  in.  
(68.9 × 54.6 cm)

Bequest of Helen L. Bullard, in memory of  
Harold C. Bullard, 1921

21.132.2

first quarter 16th century

***A Sermon on Charity*** (possibly the  
Conversion of Saint Anthony)

Oil on wood,  $33\frac{1}{2} \times 23$  in.  
(85.1 × 58.4 cm)

Rogers Fund, 1908

08.183.2

***The Last Supper*** (triptych)

Central panel: Last Supper; left wing:  
Abraham Receiving Bread and Wine from  
Melchizedek; right wing: Fall of Manna;  
exterior: Adam and Eve

Oil on wood, shaped top; central panel,  
overall, with engaged frame,  $47 \times 33\frac{3}{4}$  in.  
(119.4 × 85.7 cm); left wing, overall,  
with engaged frame,  $47 \times 16\frac{7}{8}$  in.  
(119.4 × 42.9 cm); right wing, overall,  
with engaged frame,  $47\frac{1}{8} \times 17$  in.  
(119.7 × 43.2 cm)

Inscribed (on frame): (under left wing)  
CENANTIBVSILLIS, ACZEPIT; (under central  
panel) IESVS PANEM BENEDIXIT, <sup>AC</sup>FREJIT,  
DEDITQV[E]; (under right wing) DISCIPVLIS,  
SVIS, DICENS (And as they were eating, Jesus  
took bread, and blessed it, and brake it, and  
gave it to the disciples, and said . . .  
[Matthew 26:26].); (right wing, on tent in  
background) AVE MARIA . . .

Gift of J. Pierpont Morgan, 1917

17.190.18a–c



17.190.18a–c



17.190.18b



17.190.18c



1975.1.123



29.100.599

**Master of the Demi-Figures**

Netherlandish, active early 16th century

***Virgin and Child***

Oil on wood,  $3\frac{1}{2} \times 2\frac{3}{4}$  in. (8.9 × 7 cm)

Robert Lehman Collection, 1975

1975.1.123

ROBERT LEHMAN COLLECTION

**Netherlandish Painter**

early 16th century

***The Rest on the Flight into Egypt***

Oil on wood,  $23\frac{3}{8} \times 28$  in.

(59.4 × 71.1 cm)

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.599

**Quentin Massys (also Matsys or Metsys)**

Netherlandish, 1465/66–1530

***Portrait of a Man***Oil on wood, arched top; overall, with engaged frame, 18<sup>1</sup>/<sub>8</sub> × 13<sup>1</sup>/<sub>2</sub> in.

(46 × 34.3 cm); painted surface

15<sup>5</sup>/<sub>8</sub> × 11<sup>1</sup>/<sub>4</sub> in. (39.7 × 28.6 cm)

Inscribed (on collar): LEVER

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.49



32.100.49



32.100.47

***Portrait of a Woman***

Oil on wood, 19 × 17 in. (48.3 × 43.2 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.47

***The Adoration of the Magi***Oil on wood, 40<sup>1</sup>/<sub>2</sub> × 31<sup>1</sup>/<sub>2</sub> in. (102.9 × 80 cm)

Dated (on pilaster): [15]26.

John Stewart Kennedy Fund, 1911

11.143



11.143



32.100.52

**Followers of Quentin Massys**

Netherlandish, mid-16th century

***The Rest on the Flight into Egypt***

This painting may be the work of two artists.

Oil on wood, 37<sup>1</sup>/<sub>2</sub> × 30<sup>1</sup>/<sub>4</sub> in. (95.3 × 76.8 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.52

**Master of the Mansi Magdalen**

Netherlandish, active first quarter 16th century

***Virgin and Child***Oil on wood, 19<sup>1</sup>/<sub>8</sub> × 15<sup>1</sup>/<sub>4</sub> in. (48.6 × 38.7 cm)

Bequest of William H. Herriman, 1920

21.134.2



21.134.2

**Master of the Holy Blood**

Netherlandish, about 1520

***The Descent from the Cross* (triptych)**

The central panel is based on a lost prototype by Rogier van der Weyden (1399/1400–1464).

Left panel: Saint Joseph of Arimathea; right panel: Saint Mary Magdalen

Oil on wood; central panel, overall

36 × 28<sup>1</sup>/<sub>2</sub> in. (91.4 × 72.4 cm); centralpanel, painted surface 35<sup>5</sup>/<sub>8</sub> × 28<sup>1</sup>/<sub>2</sub> in.

(90.5 × 72.4 cm); left panel, overall

36 × 12<sup>3</sup>/<sub>8</sub> in. (91.4 × 31.4 cm); left panel,painted surface 35<sup>1</sup>/<sub>2</sub> × 12<sup>3</sup>/<sub>8</sub> in.

(90.2 × 31.4 cm); right panel, overall

35<sup>7</sup>/<sub>8</sub> × 12<sup>5</sup>/<sub>8</sub> in. (91.1 × 32.1 cm); rightpanel, painted surface 35<sup>3</sup>/<sub>8</sub> × 12<sup>1</sup>/<sub>2</sub> in.

(89.9 × 31.8 cm)

Gift of Clyde Fitch and Ferdinand

Gottschalk, 1917

17.187a–c



17.187a–c





1982.60.25



88.3.88

### Jan Mostaert

Netherlandish, active by 1498, died 1555/56

#### *Christ Shown to the People*

Oil on wood; overall 12 × 8<sup>7</sup>/<sub>8</sub> in.

(30.5 × 22.5 cm); painted surface

11<sup>1</sup>/<sub>2</sub> × 8<sup>1</sup>/<sub>4</sub> in. (29.2 × 21 cm)

The Jack and Belle Linsky Collection, 1982

1982.60.25

### Cornelis Engebrechtsz

Netherlandish, 1468–1527

#### *The Crucifixion with Donors and Saints Peter and Margaret*

Oil on wood, 24<sup>1</sup>/<sub>4</sub> × 35<sup>1</sup>/<sub>4</sub> in.

(61.5 × 89.5 cm)

Inscribed (on cross): I N R I

Gift of Coudert Brothers, 1888

88.3.88

### Workshop of Cornelis Engebrechtsz

#### *Ecce Homo*, (verso) *Christ Blessing; The Disrobing of Christ*, (verso) *Saint John the Baptist*

The panels, whose versos are in grisaille, are the wings of an altarpiece.

Oil on wood, each 16<sup>1</sup>/<sub>2</sub> × 8<sup>3</sup>/<sub>4</sub> in.

(41.9 × 22.2 cm)

Inscribed (Disrobing of Christ, on plaque):

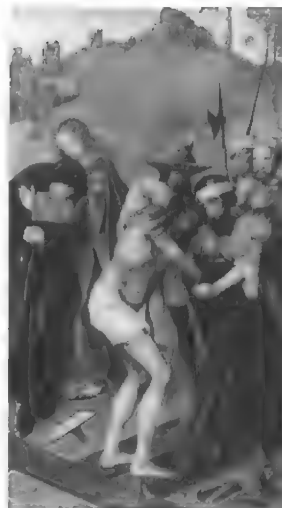
· I · N · R · I ·

Gift of Ferdinand Hermann, 1911

11.193ab



11.193a (recto)



11.193b (recto)



11.193a (verso)



11.193b (verso)

### Jan Gossart (called Mabuse)

Netherlandish, active by 1503, died 1532

#### *Portrait of a Man*

Oil on wood, 18<sup>1</sup>/<sub>2</sub> × 13<sup>3</sup>/<sub>4</sub> in.

(47 × 34.9 cm)

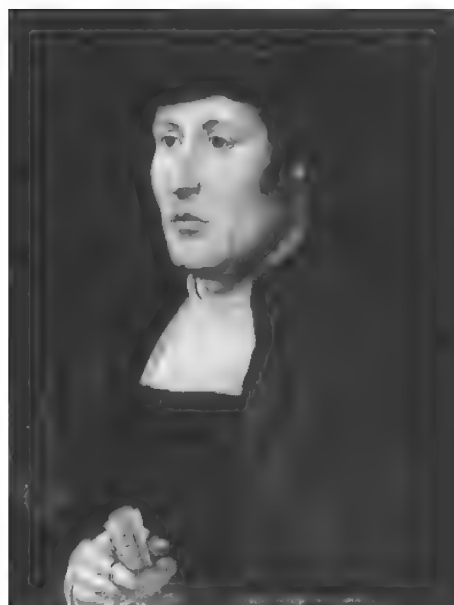
Signed: (on scroll) . . . om̃rpses / J[o]annes

. . . / malbodius . . . / pingeba[r]; (on hat ornament) IM [monogram]

The Friedsam Collection, Bequest of Michael

Friedsam, 1931

32.100.62



32.100.62



17.190.17

#### *Virgin and Child*

Oil on wood; overall 17<sup>7</sup>/<sub>8</sub> × 13<sup>5</sup>/<sub>8</sub> in.

(45.4 × 34.6 cm); painted surface

17<sup>1</sup>/<sub>4</sub> × 13 in. (43.8 × 33 cm)

Gift of J. Pierpont Morgan, 1917

17.190.17



32.100.57



1975.1.117



1982.60.47



41.190.20b



41.190.20a



41.190.20c



32.100.60

***Virgin and Child***

Oil on wood; overall 28<sup>3</sup>/<sub>8</sub> × 21<sup>1</sup>/<sub>4</sub> in. (72.1 × 54 cm); painted surface 27<sup>3</sup>/<sub>4</sub> × 20<sup>3</sup>/<sub>4</sub> in. (70.5 × 52.7 cm)  
Inscribed (on prayer book pages): . . . / recordatus misericordiae suae / Sicut locutus est ad / patres nostras Abra / ham et=semini eius i[n] / saecula Gloria patri et / filio et spir[it]o / sancto S[icut erat in] / principi[o et nunc et semper] / et in saecu[la saeculorum] / De profundis clamavi / [ad te] domine : domine ex / [audi v]ocem : meam / [Fiant aures tua]e intenden / [tes in vocem depreca]tiones / [meae.] / . . . misericordia et co / [piosa] ( . . . in remembrance of his mercy; As he spake to our fathers, to Abraham, and to his seed for ever. Glory to the father and to the son and to the holy spirit, [as it was in the] beginning, [is now, and shall be for ever.] Out of the depths have I cried [unto thee,] O Lord. Lord, [hear] my voice: [let thine ears] be attentive [to the voice of my] supplications [Luke 1:54-55, the Gloria patri, and Psalms 130:1-2 and possibly 7].)  
The Jack and Belle Linsky Collection, 1982  
1982.60.47



40.174.1

**Joos van Cleve**

Netherlandish, active by 1507, died 1540/41

***The Holy Family***

Oil on wood, 16<sup>3</sup>/<sub>4</sub> × 12<sup>1</sup>/<sub>2</sub> in.

(42.5 × 31.8 cm)

Inscribed (on scroll): . . . et benedictus / fructus ventris tui / . . . / Magnificat [a]N[im]A / mea dominum / Et exultavit Sp[iritu]s me / us in deo salutari meo / Quia respexit humi / litatem ancillae suae / [ecce enim ex hoc] b[e]a[tam] / [me dicent omnes] generat / [iones. Quia] fecit mihi [magna] / qui potens est et / [sanctum nomen] ejus Et / [misericordia] ejus a / [progenie in progenies] timentibus eum.] ( . . . and blessed is the fruit of thy womb. . . . My soul doth magnify the Lord, and my spirit hath rejoiced in God my Savior. For he hath regarded the low



41.190.19

***The Crucifixion with Saints and a Donor***  
(triptych)

Central panel: Crucifixion with the Virgin, Saints John the Evangelist and Joseph of Arimathea, and a kneeling donor; left wing: Saints John the Baptist and Catherine of Alexandria; right wing: Saints Anthony of Padua and Nicholas of Tolentino

Oil on wood, shaped top; central panel,

painted surface 38<sup>3</sup>/<sub>4</sub> × 29<sup>1</sup>/<sub>4</sub> in.

(98.4 × 74.3 cm); each wing, painted surface

39<sup>3</sup>/<sub>4</sub> × 12<sup>7</sup>/<sub>8</sub> in. (101 × 32.7 cm)

Inscribed (on cross): ·INRI·

Bequest of George Blumenthal, 1941

41.190.20a-c

estate of his handmaiden: [for, behold, from henceforth all] generations [shall call me] blessed. For he that is mighty hath done to me [great things]; and [holy is his name]. And his [mercy is on them that fear him from generation to generation] [Luke 1:42, 46-50, including the first five lines of the Magnificat.]

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.57

***The Holy Family***

Oil on wood, 21<sup>3</sup>/<sub>8</sub> × 14<sup>1</sup>/<sub>4</sub> in. (54.9 × 36.2 cm)

Robert Lehman Collection, 1975

1975.1.117

ROBERT LEHMAN COLLECTION

***The Annunciation***

Oil on wood, 34 × 31<sup>1</sup>/<sub>2</sub> in. (86.4 × 80 cm)

Inscribed (background, on predella of altarpiece): ABRAHAM; MELCHICED

[Melchizedek]

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.60

***The Last Judgment***

Oil on wood, 48<sup>3</sup>/<sub>4</sub> × 34 in. (123.8 × 86.4 cm)

Bequest of Mr. and Mrs. Graham F. Blandy,

1940

40.174.1

**Workshop of Joos van Cleve**

***The Holy Family***

Oil on wood, 20<sup>3</sup>/<sub>8</sub> × 14<sup>5</sup>/<sub>8</sub> in. (51.8 × 37.1 cm)

Bequest of George Blumenthal, 1941

41.190.19

**Workshop of Joos van Cleve*****Francis I (1494–1547), King of France***

Oil on canvas, transferred from wood,  
16 × 12<sup>7</sup>/<sub>8</sub> in. (40.6 × 32.7 cm)  
The Friedsam Collection, Bequest of Michael  
Friedsam, 1931  
32.100.120



32.100.120



45.170.1

**Master of the Louvre Madonna**

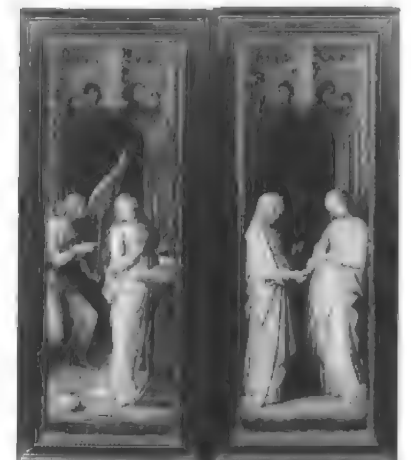
Netherlandish, active first half 16th century

***Virgin Suckling the Child***

Distemper on canvas, 15<sup>3</sup>/<sub>8</sub> × 11<sup>7</sup>/<sub>8</sub> in.  
(39.7 × 30.2 cm)  
Inscribed (on simulated frame): (sides and  
top) Ave·regina·celorum·ave·domina  
·angelorum·salve·radix·sancta·ex·qua·mundo  
·lux·[est]·orta· (Hail to thee, O Queen of  
Heaven; hail, Mistress of Angels; hail, root  
and gateway through whom the light has  
risen upon the world. [From a Compline  
antiphon]); (base) Beata·es[t]·maria·qu[a]e  
·omniu[m]·p[o]rtasti / creatorem·genuisti·  
cum·qui·te·fecit / et·inaeternum·permane[s]  
Virgo (Blessed art thou, O Mary the Virgin,  
who didst bear the creator of all things. Thou  
broughtest forth him who made thee and  
remainest a virgin forever. [From the offertory  
of the old office of the Immaculate  
Conception])  
Gift of Robert Lehman, 1945  
45.170.1



13.32a–c



13.32bc

**Adriaen Isenbrant**

Netherlandish, active by 1510, died 1551

***The Nativity* (triptych)**

Left wing: Adoration of the Magi and  
(exterior) Annunciation; right wing:  
Flight into Egypt and (exterior) Visitation.  
The exterior is in grisaille.  
Oil on wood; central panel, overall, with  
engaged frame, 12<sup>3</sup>/<sub>8</sub> × 10<sup>1</sup>/<sub>8</sub> in.  
(31.4 × 25.7 cm); central panel, painted  
surface 9<sup>1</sup>/<sub>8</sub> × 6<sup>7</sup>/<sub>8</sub> in. (23.2 × 17.5 cm);  
each wing, overall, with engaged frame,  
12<sup>3</sup>/<sub>8</sub> × 5 in. (31.4 × 12.7 cm); each wing,  
painted surface 10<sup>3</sup>/<sub>4</sub> × 3<sup>1</sup>/<sub>2</sub> in. (27.3 × 8.9 cm)  
Frederick C. Hewitt Fund, 1913  
13.32a–c

***Man Weighing Gold***

Oil on wood, 20 × 12 in. (50.8 × 30.5 cm),  
with added strips of 1<sup>3</sup>/<sub>4</sub> in. (4.5 cm) at left  
and right  
The Friedsam Collection, Bequest of Michael  
Friedsam, 1931  
32.100.36



32.100.36



04.32

***Christ Crowned with Thorns and the Mourning Virgin***

Oil on canvas, transferred from wood,  
41<sup>1</sup>/<sub>2</sub> × 36<sup>1</sup>/<sub>2</sub> in. (105.4 × 92.7 cm)  
Rogers Fund, 1904  
04.32



36.14a–c



36.14bc

### Joachim Patinir

Netherlandish, active by 1515, died 1524

#### *The Penitence of Saint Jerome* (triptych)

Interior wings: Baptism of Christ and Temptation of Saint Anthony; exterior, in grisaille: Saint Anne with the Virgin and Child and Saint Sebald

Oil on wood, shaped top; central panel, overall, with engaged frame,  $46\frac{1}{4} \times 32$  in. ( $117.5 \times 81.3$  cm); each wing, overall, with engaged frame,  $47\frac{1}{2} \times 14$  in. ( $120.7 \times 35.6$  cm)

Fletcher Fund, 1936

36.14a–c

### Bernaert van Orley

Netherlandish, active by 1515, died 1541/42

#### *Virgin and Child with Angels*

Oil on wood,  $33\frac{5}{8} \times 27\frac{1}{2}$  in.

( $85.4 \times 69.9$  cm)

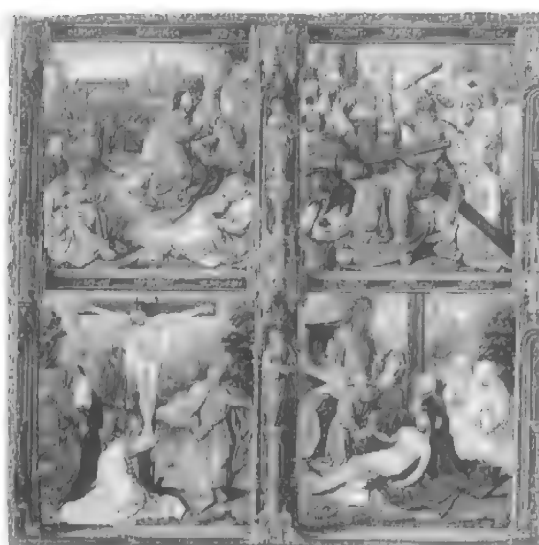
Inscribed: (on Virgin's robe) MARIA MATER GRASIA MA . . . (Mary, Mother of Grace, mo[ther] . . .); (falsely, lower left, with date and initials of Albrecht Dürer) 1505/AD [monogram]

Bequest of Benjamin Altman, 1913

14.40.632



14.40.632



41.190.14

### Style of Bernaert van Orley

Netherlandish, about 1520

#### *Four Scenes from the Passion*

The scenes are the Agony in the Garden, Bearing of the Cross, Crucifixion, and Lamentation.

Oil on wood,  $11\frac{3}{4} \times 11\frac{3}{8}$  in.

( $29.8 \times 28.9$  cm)

Inscribed (on cross): I, N, R, I,

Bequest of George Blumenthal, 1941

41.190.14

### Ambrosius Benson

Netherlandish, active by 1519, died 1550

#### *The Lamentation*

Oil on canvas, transferred from wood, shaped top,  $36 \times 22\frac{1}{8}$  in. ( $91.4 \times 56.2$  cm)

Inscribed (top center, on cross): INRI

The Jack and Belle Linsky Collection, 1982  
1982.60.23



1982.60.23



41.190.18

### Attributed to Ambrosius Benson

#### *Virgin and Child with Saints Dominic, Augustine, Margaret, and Barbara*

Oil on canvas, transferred from wood,  $38\frac{3}{4} \times 51$  in. ( $98.4 \times 129.5$  cm)

Bequest of George Blumenthal, 1941

41.190.18



**Netherlandish Painters**

first half 16th century

***Portrait of a Man***

Oil on wood, arched top; overall  
 $8\frac{1}{4} \times 6\frac{1}{2}$  in. (21 × 16.5 cm); painted  
 surface  $8\frac{1}{8} \times 6\frac{1}{8}$  in. (20.6 × 15.6 cm)  
 The Jack and Belle Linsky Collection, 1982  
 1982.60.28



1982.60.28



1975.1.124

mid-16th century

***Virgin and Child***

Oil on wood,  $5\frac{1}{8} \times 4$  in. (13 × 10.2 cm)  
 Robert Lehman Collection, 1975  
 1975.1.124  
 ROBERT LEHMAN COLLECTION

**Workshop of Herri met de Bles**

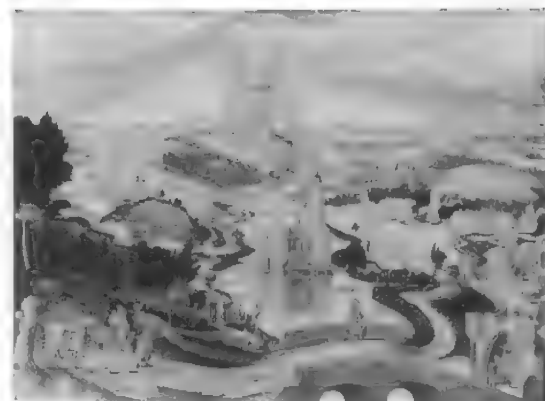
Netherlandish, probably born 1480, died after  
 1550

***The Temptation of Saint Anthony***

Oil on wood; overall  $8\frac{7}{8} \times 13\frac{3}{4}$  in.  
 (22.5 × 34.9 cm); painted surface  
 $8\frac{1}{2} \times 13\frac{3}{8}$  in. (21.6 × 34 cm)  
 Bequest of Harry G. Sperling, 1971  
 1976.100.1



1976.100.1



16.69

**Master LC**

Netherlandish, active second quarter 16th  
 century

***The Arrival in Bethlehem***

Oil on wood,  $26\frac{1}{2} \times 36\frac{7}{8}$  in. (67.3 × 93.7 cm)  
 Rogers Fund, 1916  
 16.69

**Copy after Lucas van Leyden**

Netherlandish or German, possibly late 16th  
 century

***Christ Presented to the People***

The painting is close in size to the engraving  
 of 1510 by Lucas van Leyden (Netherlandish,  
 active by 1508, died 1533) from which it derives.  
 Oil on wood,  $10\frac{7}{8} \times 18$  in. (27.6 × 45.7 cm)  
 Marquand Collection, Gift of Henry G.  
 Marquand, 1889  
 89.15.13



89.15.13



71.36

**Marten van Heemskerck**

Netherlandish, 1498–1574

**Jacob Willemsz. van Veen** (born about 1457,  
 died after 1532), *the Artist's Father*  
 Oil on wood,  $20\frac{1}{2} \times 13\frac{3}{4}$  in.  
 (52.1 × 34.9 cm)

Signed, dated, and inscribed (bottom):  
 mij[n]·soē[n]·heft·mij·hier·  
 gheconterfeit·doe·ic·gheleeft·had·  
 lxxv·iāre[n]·somē[n]·seijt· (My  
 son portrayed me here when I had lived  
 seventy-five years so they say) / ·1532·MVH  
 [monogram]  
 Purchase, 1871  
 71.36



1982.60.26



1982.60.27

**Attributed to Jan Cornelisz. Vermeyen**

Netherlandish, 1500–1559

***Queen Mary of Hungary* (1505–1558)**

Oil on wood, 21½ × 18 in. (54.6 × 45.7 cm)

The Jack and Belle Linsky Collection, 1982

1982.60.26

***Portrait of a Man with a Rosary***

Oil on wood, 20 × 16¼ in. (50.8 × 41.3 cm)

Dated and inscribed: (left of sitter's head)

·1545·; (right of sitter's head) ·63·

The Jack and Belle Linsky Collection, 1982

1982.60.27

**Jan Sanders van Hemessen**

Netherlandish, active by about 1524, died

about 1564

***The Calling of Matthew***

Oil on wood, 43⅞ × 59½ in. (111.4 × 151.1 cm)

Purchase, 1871

71.155

**Netherlandish Painter**

about 1535

***Portrait of a Young Woman***

Oil on wood, 10½ × 8¼ in.

(26.7 × 21 cm)

The Jules Bache Collection, 1949

49.7.32

**Netherlandish or French Painter**

dated 1537

***Moses and Aaron before Pharaoh: An Allegory of the Dinteville Family***

The brothers are Jean (as Moses); Gaucher; François II, Bishop of Auxerre (as Aaron); and Guillaume. Pharaoh is presumably a generalized portrait of the king, Francis I.

Oil on wood, 69½ × 75⅞ in.

(176.5 × 192.7 cm)

Dated and inscribed: (on hem of Moses' garment) ·IEHAN S<sup>r</sup> DE·POLIS· / ·EN·AGE 33· / ·BAILLY·DE·TROYES / [EN?] ·1537·; (on hem of Gaucher's robe) 1537 / GAVCHER·S<sup>r</sup>·DE·VANLAY· / EN AGE / 28; (on hem of Guillaume's robe) GVILLAVME· / DE SCHESNET / DE·DINTEVILLE·CHEV . . . / ·DESCVL IE·DE·MO [last letter cut by panel edge] / EN / AGE 32; (on Aaron's miter) CREDIDIT. / ABRAM·D<sup>ño</sup>. / ETRPVATV· / EST·ILLI·AD·IVS

/ TITIAM· (And [Abraham] believed in the Lord; and he counted it to him for righteousness [Genesis 15:6]); (on border of Aaron's gown) EN / 8; (upper left, on entablature) VIRTVTI FORTVNA COMES· (Fortune, the companion of merit [motto of the Dinteville family]); (lower left, falsely, on base of pharaoh's throne) IOANNES·HOLBEIN·1537

Arms (beneath his right foot) of François II de Dinteville, Bishop of Auxerre

Wentworth Fund, 1950

50.70



71.155



49.7.32



50.70



91.26.3

**Netherlandish Painters**

dated 1539

**Portrait of a Man, Possibly Jean de Langeac** (died 1541), *Bishop of Limoges*Oil on wood,  $47\frac{1}{4} \times 34\frac{1}{2}$  in. (120 × 87.6 cm)

Dated and inscribed: (lower left) A° D. 1539;

(on paper)

SCIAMVS ENIM QVONIA[M] / TERRESTRIS  
DOMVS N[OST]RA / HVIVS HABITATIO[N]IS DIS  
SOVLET[VR] ET Q[VOD] [A]EDIFICATIO[N]E[M] /  
EX DEO HABEM[VS] DOMV[M] NO[N] /  
MANVFACTA[M] [A]ETERNA[M] IN / C[O]ELIS  
NA[M] ET INHOC I[N]GEMISCIM[VS] /  
HABITATIO[N]E[M] N[OST]RA[M] Q[VAE] DE /  
C[O]ELO E[ST] SV[PER] I[N]DVI CVPIE[N]TES / SI  
T[AME]N VESTITI ET NO[N] / [N]VDI  
INVENIAMVR / AD. COR.2 / CAP.5. (For we  
know that, if our earthly house of this  
tabernacle were dissolved, we have a building  
of God, a house not made with hands,  
eternal in the heavens. For in this we groan,  
earnestly desiring to be clothed upon with our  
house which is from heaven: If so be that  
being clothed we shall not be found naked  
[2 Corinthians 5:1–3].)

Marquand Collection, Gift of Henry G.

Marquand, 1890

91.26.3



69.282



30.95.287

about 1540–50

**Portrait of a Woman**Oil on wood,  $29\frac{1}{4} \times 22\frac{5}{8}$  in. (74.3 × 57.5 cm)

Gift of Winston F. C. Guest, 1969

69.282



51.5



39.143

dated 1569

**Portrait of a Surgeon**Oil on wood,  $8\frac{1}{4} \times 6\frac{1}{8}$  in. (21 × 15.6 cm)Dated and inscribed: (left) siet om of swijcht  
(Be cautious or keep silent); (right, on column)

A° 1[5]69. / siet om of swijcht / ÆT: 47.

Theodore M. Davis Collection, Bequest of  
Theodore M. Davis, 1915

30.95.287



15.133



17.190.3

**Anthonis Mor van Dashorst**

Netherlandish, 1519–1575

**Portrait of a Man, Possibly Ottavio Farnese** (1524–1586), *Duke of Parma and Piacenza*Oil on canvas,  $82\frac{1}{4} \times 46\frac{3}{4}$  in.

(208.9 × 118.7 cm)

Dated (left center): 1563

Gift of Mr. and Mrs. Nate B. Spingold, 1951

51.5

**Pieter Jansz. Pourbus**

Netherlandish, 1524–1584

**Portrait of a Young Woman**Oil on wood,  $15\frac{1}{2} \times 12\frac{1}{2}$  in. (39.4 × 31.8 cm)

Charles B. Curtis Fund, 1939

39.143



19.164

**Pieter Huys**

Netherlandish, active by 1545, died 1584

***The Temptation of Saint Anthony***

Oil on wood, 43 × 59 in. (109.2 × 149.9 cm)

Inscribed (lower left, falsely): V. Breughel

Anonymous Gift, 1915

15.133

**Marcellus Coffermans**

Netherlandish, active 1549–1570

***The Adoration of the Shepherds***

Oil on wood, 8<sup>1</sup>/<sub>8</sub> × 5<sup>1</sup>/<sub>2</sub> in. (20.6 × 14 cm)

Signed (lower right): MARCEL.FELMON.FE[CIT]

Gift of J. Pierpont Morgan, 1917

17.190.3

**Pieter Bruegel the Elder**

Netherlandish, active by 1551, died 1569

***The Harvesters***

This painting is from a series of six constituting a cycle of the seasons, four others of which are known: *Hunters in the Snow* and *Gloomy Day* (both Kunsthistorisches Museum, Vienna), *Haymaking* (National Gallery, Prague), and *Return of the Herd* (Kunsthistorisches Museum, Vienna).

Oil on wood, 46<sup>1</sup>/<sub>2</sub> × 63<sup>1</sup>/<sub>4</sub> in.

(118.1 × 160.7 cm)

Signed and dated (lower right): BRVEGEL / [MD]LXV [now largely illegible]

Rogers Fund, 1919

19.164

**Netherlandish (Antwerp?) Painter**

about 1581

***Musical Party***

This panel is the lid of a double virginal; the instrument was built in 1581 by Hans Ruckers the Elder of Antwerp.

Oil on wood,  $19\frac{1}{2} \times 71\frac{3}{4}$  in.

(49.5 × 182.2 cm)

Gift of B. H. Homan, 1929

29.90

MUSICAL INSTRUMENTS



29.90

**Kerstiaen de Keuninck**

Flemish, born about 1560, died 1632/33

***A Mountainous Landscape with a Waterfall***

Oil on wood,  $27\frac{1}{4} \times 48$  in. (69.2 × 121.9 cm)

Signed (bottom center): K D Keuninck

Purchase, Anonymous Gift, L. H. P. Klotz

and George T. Delacorte Jr. Gifts; Rogers,

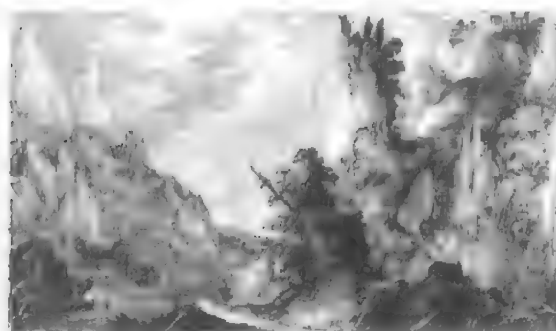
Marquand, Charles B. Curtis, and The Alfred

N. Punnett Endowment Funds; and Gift of

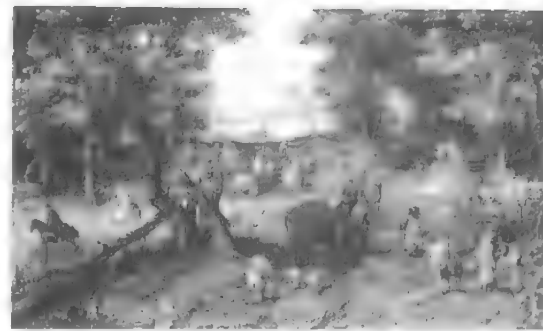
Eugen Boross and Bequest of Collis P.

Huntington, by exchange, 1983

1983.452



1983.452



1974.293

**Jan Brueghel the Elder**

Flemish, 1568–1625

***A Woodland Road with Travelers***

Oil on wood,  $18\frac{1}{8} \times 32\frac{3}{4}$  in. (46 × 83.2 cm)

Signed and dated (lower left): BRVEGHEL 1607

Purchase, Fletcher, Rogers, Pfeiffer, Dodge,

Harris Brisbane Dick, and Louis V. Bell

Funds, and Joseph Pulitzer Bequest, 1974

1974.293

**Pieter Brueghel the Younger**

Flemish, 1564/65–1637/38

***The Whitsun Bride***

Oil on wood,  $20 \times 30\frac{5}{8}$  in.

(50.8 × 77.8 cm)

Signed (right, on window):

·P·BREVGH[E]L

Gift of Estate of George Quackenbush, in his memory, 1939

39.16



39.16



22.45.5

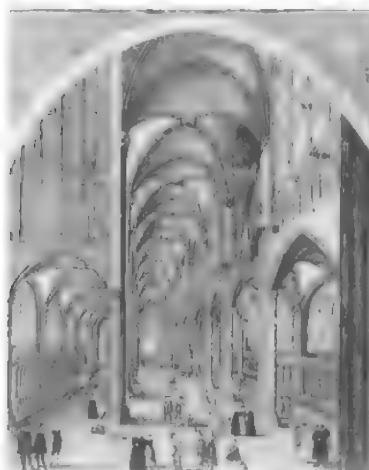
**Workshop of Pieter Brueghel the Younger*****A Winter Landscape with Skaters and a Bird Trap***

Oil on wood,  $15\frac{1}{4} \times 22\frac{7}{8}$  in.

(38.7 × 58.1 cm)

Bequest of Grace Wilkes, 1921

22.45.5



50.209



45.94.2





25.IIO.21



1971.101

**Attributed to Jacob van der Heyden**

Flemish, 1573–1645

***Interior of Strasbourg Cathedral***Tempera on vellum,  $5\frac{1}{4} \times 4\frac{1}{8}$  in.(13.3  $\times$  10.5 cm)

Rogers Fund, 1950

50.209

**Hendrick van Steenwyck II**

Flemish, born about 1580, died 1649

***A Renaissance Portico with Elegant Figures***Oil on copper, diameter  $4\frac{3}{8}$  in. (11.1 cm)

Signed and dated (bottom center, on step):

HEN[DRICK] V. STE[EN]WYCK 16[ ]

Gift of Mrs. James Eads Switzer, in memory of her aunt, Yrene Ceballos de Sanz, 1945

45.94.2



1982.60.24

**Frans Pourbus the Younger**

Flemish, 1569–1622

***Margherita Gonzaga* (1591–1632), *Princess of Mantua***Oil on canvas,  $36\frac{1}{2} \times 27\frac{1}{4}$  in.(92.7  $\times$  69.2 cm)

Bequest of Collis P. Huntington, 1900

25.IIO.21

**Abraham Janssen van Nuyssen**

Flemish, born about 1575, died 1632

***The Dead Christ in the Tomb with Two Angels***Oil on canvas,  $45\frac{3}{8} \times 58$  in.(115.3  $\times$  147.3 cm)

Gift of James Belden, in memory of Evelyn

Berry Belden, 1971

1971.101

**Peter Paul Rubens**

Flemish, 1577–1640

***Portrait of a Man, Possibly an Architect or Geographer***Oil on copper,  $8\frac{1}{2} \times 5\frac{3}{4}$  in.(21.6  $\times$  14.6 cm)

Inscribed: (upper left) [MDLXXX]XVII; (upper right) ÆTAT. XXVI.; (engraved, verso of copper plate) PETRVS PAVLVS RVBENS / PI.

The Jack and Belle Linsky Collection, 1982

1982.60.24

**Peter Paul Rubens**

Flemish, 1577-1640

***Study of Two Heads***

Oil on wood, 27½ × 20½ in.

(69.9 × 52.1 cm)

Bequest of Miss Adelaide Milton de Groot

(1876-1967), 1967

67.187.99

***The Holy Family with Saint Elizabeth, Saint John, and a Dove***

Oil on wood, 26 × 20¼ in. (66 × 51.4 cm)

Bequest of Ada Small Moore, 1955

55.135.1

**Peter Paul Rubens**

and

**Jan Brueghel the Elder**

Flemish, 1568-1625

***The Feast of Acheloüs***

Oil on wood, 42½ × 64½ in.

(108 × 163.8 cm)

Gift of Alvin and Irwin Untermyer, in

memory of their parents, 1945

45.141

**Peter Paul Rubens**

Flemish, 1577-1640

***Atalanta and Meleager***

Oil on wood, 52½ × 42 in.

(133.4 × 106.7 cm)

Fletcher Fund, 1944

44.22

***Portrait of a Woman, Probably Susanna Lunden*** (née Fourment, 1599-1628)

Oil on wood, 30¼ × 23⅝ in.

(76.8 × 60 cm), including added strip of

3¾ in. (9.5 cm) at bottom

Gift of Mr. and Mrs. Charles Wrightsman,

1976

1976.218

***The Triumph of Henry IV***

This is the final oil sketch of four (art market, 1984; Wallace Collection, London; and Musée Bonnat, Bayonne) for the painting (Uffizi, Florence), which was a projected decoration for the Palais du Luxembourg, Paris.

Oil on wood, 19½ × 32⅞ in.

(49.5 × 83.5 cm)

Rogers Fund, 1942

42.187



67.187.99



55.135.1



45.141



44.22



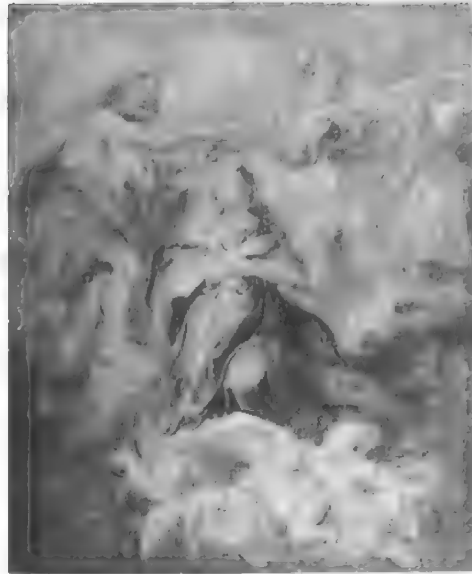
1976.218



42.187



37.160.12



1984.433.336

***The Glorification of the Eucharist***

This painting is a design for the altarpiece ensemble formerly on the high altar of the Carmelite church in Antwerp.

Oil on wood, 28 × 19 in. (71.1 × 48.3 cm)

Bequest of Ogden Mills, 1929

37.160.12

***The Coronation of the Virgin***

This is a sketch for a canvas by Rubens with workshop assistance (formerly Kaiser-Friedrich-Museum, Berlin, destroyed in 1945).

Oil on wood, 19<sup>5</sup>/<sub>8</sub> × 16 in.

(49.8 × 40.6 cm)

Bequest of Scofield Thayer, 1982

1984.433.336

***The Holy Family with Saints Francis and Anne and the Infant Saint John the Baptist***

Oil on canvas, 69<sup>1</sup>/<sub>2</sub> × 82<sup>1</sup>/<sub>8</sub> in.

(176.5 × 208.6 cm)

Gift of James Henry Smith, 1902

02.24

***Venus and Adonis***

Oil on canvas, with added strips,

77<sup>3</sup>/<sub>4</sub> × 95<sup>5</sup>/<sub>8</sub> in. (197.5 × 242.9 cm)

Gift of Harry Payne Bingham, 1937

37.162

***A Forest at Dawn with a Deer Hunt***

Oil on wood, 24<sup>1</sup>/<sub>4</sub> × 35<sup>1</sup>/<sub>2</sub> in.

(61.5 × 90.2 cm)

Purchase, The Annenberg Foundation, Mrs. Charles Wrightsman, Michel David-Weill, The Dillon Fund, Henry J. and Drue Heinz Foundation, Lola Kramarsky, Annette de la Renta, Mr. and Mrs. Arthur Ochs Sulzberger, The Vincent Astor Foundation, and Peter J. Sharp Gifts; special funds, gifts, and other gifts and bequests, by exchange, 1990

1990.196



02.24



37.162



1990.196





10.73

**Peter Paul Rubens**

Flemish, 1577–1640

***Rubens, His Wife Helena Fourment (1614–1673), and Their Son Peter Paul (born 1637)***

Oil on wood, 80<sup>1</sup>/<sub>4</sub> × 62<sup>1</sup>/<sub>4</sub> in.

(203.8 × 158.1 cm)

Gift of Mr. and Mrs. Charles Wrightsman, in honor of Sir John Pope-Hennessy, 1981  
1981.238

**Peter Paul Rubens and Workshop*****Wolf and Fox Hunt***Oil on canvas, 96<sup>5</sup>/<sub>8</sub> × 148<sup>7</sup>/<sub>8</sub> in.

(245.4 × 376.2 cm)

Inscribed (lower left): 1125

John Stewart Kennedy Fund, 1910

10.73

**Workshop of Peter Paul Rubens*****Virgin and Child***Oil on wood, 39<sup>3</sup>/<sub>4</sub> × 30<sup>3</sup>/<sub>8</sub> in.

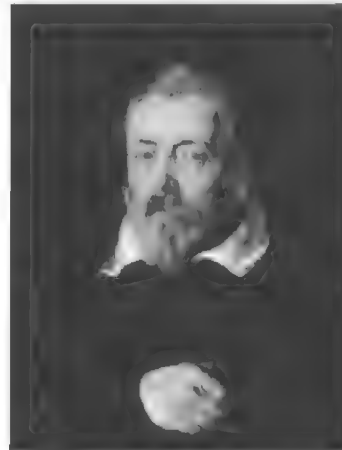
(101 × 77.2 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.42



32.100.42



32.100.37

***Frans Francken I (1542–1616)***Oil on wood, 25<sup>1</sup>/<sub>4</sub> × 19<sup>1</sup>/<sub>8</sub> in.

(64.1 × 48.6 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.37

***Ladislav Sigismund IV (1595–1648), King of Poland***

Oil on canvas, 49<sup>1</sup>/<sub>4</sub> × 39<sup>3</sup>/<sub>4</sub> in.

(125.1 × 101 cm)

H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929

29.100.13



29.100.13



91.26.4

***Susanna and the Elders***Oil on wood, 18<sup>1</sup>/<sub>4</sub> × 25<sup>3</sup>/<sub>8</sub> in.

(46.4 × 64.5 cm)

Marquand Collection, Gift of Henry G.

Marquand, 1890

91.26.4



# Workshop of Peter Paul Rubens

## *Saint Teresa of Ávila Interceding for Souls in Purgatory*

Oil on wood, 25<sup>1</sup>/<sub>4</sub> × 19<sup>1</sup>/<sub>4</sub> in.

(64.1 × 48.9 cm)

Gift of J. Pierpont Morgan, 1917

17.190.19

# Copies after Peter Paul Rubens

Flemish, 17th century

## *Ferdinand (1609–1641), Cardinal-Infante of Spain*

Oil on wood, 23<sup>1</sup>/<sub>4</sub> × 19<sup>5</sup>/<sub>8</sub> in.

(59.1 × 49.8 cm)

Gift of Mrs. Ralph J. Hines, 1956

56.172

probably 17th century

## *Portrait of a Young Girl, Possibly Clara Serena Rubens (1611–1623), the Artist's Daughter*

Oil on wood, 14 × 10<sup>1</sup>/<sub>4</sub> in. (35.6 × 26 cm)

Gift of Josephine Bay Paul, 1960

60.169

probably 18th century

## *Cambyzes Appointing Otanes Judge*

Oil on wood, 18 × 17<sup>1</sup>/<sub>2</sub> in.

(45.7 × 44.5 cm)

Gift of William E. Dodge, 1900

00.16

# Jacob van Hulsdonck

Flemish, 1582–1647

## *Still Life: A Basket of Grapes and Other Fruit*

Oil on wood, 19<sup>5</sup>/<sub>8</sub> × 25<sup>1</sup>/<sub>2</sub> in.

(49.8 × 64.8 cm)

Signed (lower left): IVHVLSDON[C]K·[initials in monogram]FE·

The Alfred N. Punnett Endowment Fund, 1964

64.294

# Abraham van Diepenbeeck

Flemish, 1596–1675

## *Saint Cecilia*

Oil on canvas, 47<sup>7</sup>/<sub>8</sub> × 40<sup>3</sup>/<sub>4</sub> in.

(121.6 × 103.5 cm)

H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929

29.100.14



17.190.19



56.172



60.169



00.16



64.294



29.100.14



89.15.37



71.46

**Cornelis de Vos**

Flemish, 1583/84–1651

***Portrait of a Woman***Oil on wood, 49<sup>3</sup>/<sub>8</sub> × 38 in.

(125.4 × 96.5 cm)

Marquand Collection, Gift of Henry G.

Marquand, 1889

89.15.37

***Portrait of a Young Woman***Oil on canvas, 46<sup>1</sup>/<sub>2</sub> × 37<sup>1</sup>/<sub>4</sub> in.

(118.1 × 94.6 cm), including added strip of

2<sup>3</sup>/<sub>4</sub> in. (7 cm) at top

Purchase, 1871

71.46

**Attributed to Cornelis de Vos**

and

**Frans Snyders**

Flemish, 1579–1657

***Two Tritons at the Feast of Acheloüs***Oil on canvas, 62<sup>3</sup>/<sub>4</sub> × 45<sup>7</sup>/<sub>8</sub> in.

(159.4 × 116.5 cm)

Marquand Fund, 1906

06.1039



06.1039



45.128.14

**Gaspar de Crayer**

Flemish, 1585–1669

***Philip IV (1605–1665) in Parade Armor***Oil on canvas, 78 × 46<sup>1</sup>/<sub>2</sub> in.

(198.1 × 118.1 cm)

Bequest of Helen Hay Whitney, 1944

45.128.14

***The Meeting of Alexander the Great and Diogenes***Oil on canvas, 88<sup>3</sup>/<sub>4</sub> × 127<sup>5</sup>/<sub>8</sub> in.

(225.4 × 324.2 cm), including added strips of

13<sup>1</sup>/<sub>2</sub> in. (34.3 cm) at left and 15<sup>1</sup>/<sub>2</sub> in.

(39.4 cm) at right

Purchase, 1871

71.1



71.1

**Pieter Neeffs the Elder**

Flemish, active 1605–1656/61

and

**Frans Francken III**

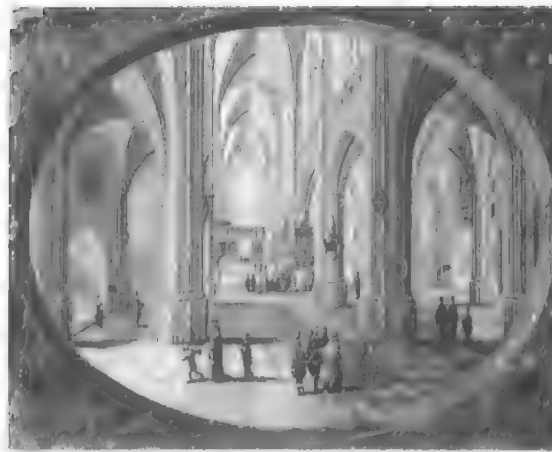
Flemish, 1607–1667

***Interior of a Gothic Church by Day***Oil on copper,  $5\frac{1}{8} \times 6\frac{1}{2}$  in. ( $13 \times 16.5$  cm)

Signed: (left, under window) P.N.; (lower right, inside painted frame) [Pi]eter Neeffs f.; (left, on column base) ffr[anc]k[en]

Bequest of Edward C. Post, 1915

30.58.20



30.58.20



30.58.21

***Interior of a Gothic Church at Night***

Pendant to 30.58.20

Oil on copper,  $5\frac{1}{8} \times 6\frac{1}{2}$  in. ( $13 \times 16.5$  cm)

Signed: (right, under window) P.N.; (bottom center, on tomb) ffranck[en]

Bequest of Edward C. Post, 1915

30.58.21



71.109



32.75.3

**Pieter Neeffs the Elder**

Flemish, active 1605–1656/61

***Interior of a Gothic Church***Oil on wood,  $16\frac{5}{8} \times 22\frac{7}{8}$  in. ( $42.2 \times 58.1$  cm)

Signed and dated: (right, on pier) NEFFS;

(above signature, on monument) . . . /

ANNO. / 1636

Purchase, 1871

71.109

**Pieter Snayers**

Flemish, 1592–?1667

***Soldiers Bivouacking***Oil on wood,  $28\frac{5}{8} \times 41\frac{1}{8}$  in. ( $72.7 \times 104.5$  cm)

Signed (lower left, below footpath): Peet[er]

Snaeyers

The Collection of Giovanni P. Morosini,

presented by his daughter Giulia, 1932

32.75.3

**Jacob Jordaens**

Flemish, 1593–1678

***The Holy Family with Saint Anne and the Young Baptist and His Parents***Oil on wood,  $66\frac{7}{8} \times 59$  in. ( $169.9 \times 149.9$  cm)

Inscribed (lower center): RADIX SANTA ET

RAMI / Rōm · II · 16 (If the root be holy, so are the branches [Romans 11:16].)

Purchase, 1871

71.11



71.11



67.187.76



71.83



22.150



45.128.13



22.221



57.37

***The Holy Family with Shepherds***

Oil on canvas, transferred from wood,  
42 × 30 in. (106.7 × 76.2 cm)  
Signed and dated (top left): J. JOR[DAENS] Fe /  
1616  
Bequest of Miss Adelaide Milton de Groot  
(1876–1967), 1967  
67.187.76

***Saint Ives Receiving Supplicants***

Oil on paper, laid down on canvas,  
10 × 11<sup>7</sup>/<sub>8</sub> in. (25.4 × 30.2 cm)  
Purchase, 1871  
71.83

**Workshop of Justus Sustermans**

Flemish, 1597–1681

***Cosimo II de' Medici* (1590–1621),  
*Grand Duke of Tuscany***

Oil on canvas, transferred from wood,  
78 × 48 in. (198.1 × 121.9 cm)  
Gift of Bashford Dean, 1922  
22.150  
ARMS AND ARMOR

**Copy after Justus Sustermans**

Flemish, 17th century

***Ferdinando II de' Medici* (1610–1670) *as a Boy***

Oil on canvas, 51<sup>7</sup>/<sub>8</sub> × 40<sup>1</sup>/<sub>2</sub> in.  
(131.8 × 102.9 cm)  
Bequest of Helen Hay Whitney, 1944  
45.128.13

**Anthony van Dyck**

Flemish, 1599–1641

***Study Head of an Old Man with a White Beard***

Oil on wood, 26 × 20<sup>1</sup>/<sub>4</sub> in. (66 × 51.4 cm)  
Egleston Fund, 1922  
22.221

***Study Head of a Young Woman***

Oil on paper, laid down on wood,  
22<sup>1</sup>/<sub>4</sub> × 16<sup>3</sup>/<sub>8</sub> in. (56.5 × 41.6 cm)  
Inscribed: (upper left) 27; (lower right) 89;  
[on the lined paper support, a few Italian and  
Flemish words can be read]  
Gift of Mrs. Ralph J. Hines, 1957  
57.37

**Anthony van Dyck**

Flemish, 1599–1641

***Portrait of a Man***

Oil on wood,  $41\frac{3}{4} \times 28\frac{5}{8}$  in.

(106 × 72.7 cm)

Marquand Collection, Gift of Henry G.

Marquand, 1889

89.15.11



89.15.11

***Self-portrait***

Oil on canvas,  $47\frac{1}{8} \times 34\frac{5}{8}$  in.

(119.7 × 87.9 cm)

The Jules Bache Collection, 1949

49.7.25



49.7.25

***Virgin and Child***

Oil on wood,  $25\frac{1}{4} \times 19\frac{1}{2}$  in.

(64.1 × 49.5 cm)

Fletcher Fund, 1951

51.33.1



51.33.1

***Portrait of a Woman, Called the Marchesa Durazzo***

Oil on canvas,  $44\frac{5}{8} \times 37\frac{3}{4}$  in.

(113.3 × 95.9 cm)

Bequest of Benjamin Altman, 1913

14.40.615



14.40.615



**Lucas van Uffel** (died 1637)

Oil on canvas, 49 × 39<sup>5</sup>/<sub>8</sub> in.

(124.5 × 100.6 cm)

Bequest of Benjamin Altman, 1913

14.40.619

**Saint Rosalie Interceding for the Plague-Stricken of Palermo**

Oil on canvas, 39<sup>1</sup>/<sub>4</sub> × 29 in.

(99.7 × 73.7 cm)

Purchase, 1871

71.41

**Virgin and Child with Saint Catherine of Alexandria**

Oil on canvas, 43 × 35<sup>3</sup>/<sub>4</sub> in.

(109.2 × 90.8 cm); with added strips

44<sup>1</sup>/<sub>8</sub> × 37 in. (112.1 × 94 cm)

Bequest of Lillian S. Timken, 1959

60.71.5

**Robert Rich** (1587–1658), **Second Earl of Warwick**

Oil on canvas, 81<sup>7</sup>/<sub>8</sub> × 50<sup>3</sup>/<sub>8</sub> in.

(208 × 128 cm), with added strip of 2<sup>1</sup>/<sub>8</sub> in.

(5.4 cm) at top

Inscribed (lower left): Robert Rich 2[nd]

Earle / Warwick Uncle [to] Lady Mary /

Countess Breadalbane.

The Jules Bache Collection, 1949

49.7.26

**James Stuart** (1612–1655), **Duke of Richmond and Lennox**

Oil on canvas, 85 × 50<sup>1</sup>/<sub>4</sub> in.

(215.9 × 127.6 cm)

Marquand Collection, Gift of Henry G.

Marquand, 1889

89.15.16



14.40.619



71.41



60.71.5



49.7.26



89.15.16



49.145.2



49.145.1

**Attributed to Anthony van Dyck*****A Man Mounting a Horse***

Oil on wood, monochrome, 10 × 8<sup>3</sup>/<sub>4</sub> in.  
(25.4 × 22.2 cm)

Gift of Mr. and Mrs. Siegfried Bieber, 1949  
49.145.2

***A Man Riding a Horse***

Oil on wood, monochrome, 10<sup>1</sup>/<sub>8</sub> × 8<sup>7</sup>/<sub>8</sub> in.  
(25.7 × 22.5 cm)

Gift of Mr. and Mrs. Siegfried Bieber, 1949  
49.145.1

**Copy after Anthony van Dyck**

Flemish, 17th century

***Sir Peter Paul Rubens* (1577–1640)**

The painting is a copy of an oil sketch by van Dyck (private collection).

Oil on wood, monochrome, 10 × 7<sup>5</sup>/<sub>8</sub> in.  
(25.4 × 19.4 cm)

Bequest of Bertha H. Buswell, 1941  
42.23.1



42.23.1



71.50

**Pieter Neeffs the Younger**

Flemish, born 1620, died after 1675  
and

**Frans Francken III**

Flemish, 1607–1667

***Interior of a Gothic Church at Night***

Oil on wood, 10 × 7<sup>3</sup>/<sub>4</sub> in.

(25.4 × 19.7 cm)

Signed (bottom center, on tombstone): D. i  
[De jonge] Franck·f.

Purchase, 1871

71.50

**Jan Brueghel the Younger**

Flemish, 1601–1678

***Aeneas and the Sibyl in the Underworld***

Oil on copper, 10<sup>1</sup>/<sub>2</sub> × 14<sup>1</sup>/<sub>8</sub> in.

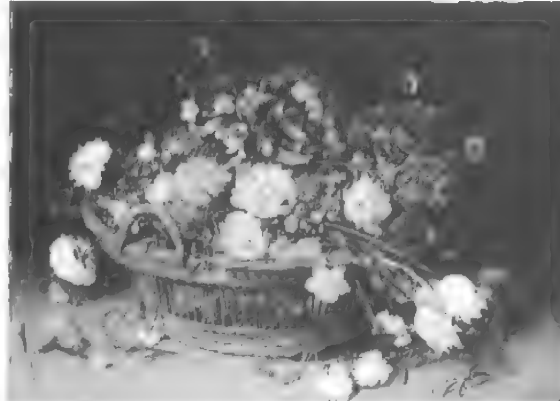
(26.7 × 35.9 cm)

Gift of Mrs. Erna S. Blade, in memory of her  
uncle, Sigmund Herrmann, 1991

1991.444



1991.444



67.187.58

***A Basket of Flowers***

Oil on wood, 18<sup>1</sup>/<sub>2</sub> × 26<sup>7</sup>/<sub>8</sub> in.

(47 × 68.3 cm)

Bequest of Miss Adelaide Milton de Groot  
(1876–1967), 1967

67.187.58

**Adriaen Brouwer**

Flemish, 1606?-1638

***A Peasant Woman Picking Fleas off a Dog***

Oil on wood; oval  $7\frac{1}{8} \times 5\frac{3}{8}$  in.  
(18.1  $\times$  13.7 cm); set in a rectangular panel  
8  $\times$  6 $\frac{1}{4}$  in. (20.3  $\times$  15.9 cm)

The Friedsam Collection, Bequest of Michael  
Friedsam, 1931

32.100.1



32.100.1



32.100.3

***A Peasant with a Bird***

Pendant to 32.100.1

Oil on wood; oval  $7\frac{1}{8} \times 5\frac{1}{2}$  in.  
(18.1  $\times$  14 cm); set in a rectangular panel  
8  $\times$  6 $\frac{1}{4}$  in. (20.3  $\times$  15.9 cm)

The Friedsam Collection, Bequest of Michael  
Friedsam, 1931

32.100.3

***The Smokers***

Oil on wood, 18 $\frac{1}{4} \times$  14 $\frac{1}{2}$  in.  
(46.4  $\times$  36.8 cm)

Signed (lower left): Brauwer

The Friedsam Collection, Bequest of Michael  
Friedsam, 1931

32.100.21



32.100.21



32.100.2

**Copy after Adriaen Brouwer**

Flemish, 17th century

***The Brawl***

Oil on wood, 9 $\frac{5}{8} \times$  7 $\frac{1}{2}$  in.  
(24.4  $\times$  19.1 cm)

The Friedsam Collection, Bequest of Michael  
Friedsam, 1931

32.100.2

**David Teniers the Younger**

Flemish, 1610-1690

***Guardroom with the Deliverance of Saint Peter***

Oil on wood, 21 $\frac{3}{4} \times$  29 $\frac{7}{8}$  in.  
(55.2  $\times$  75.9 cm)

Signed (lower right): D·TENIERS·f

Anonymous Gift, 1964

64.65.5



64.65.5

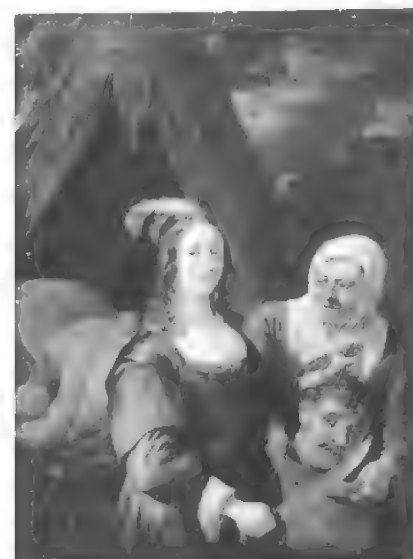
***Judith with the Head of Holofernes***

Oil on copper, 14 $\frac{1}{2} \times$  10 $\frac{3}{8}$  in.  
(36.8  $\times$  26.4 cm)

Signed (upper right): D·TENIERS·F

Gift of Gouverneur Kemble, 1872

72.2



72.2



89.15.25



89.15.22

### *The Good Samaritan*

This painting and the following (89.15.22) are two of an extensive series of copies, completed in 1656, after paintings then in the collection of Archduke Leopold Wilhelm of Austria, Governor of the Netherlands. The source of Teniers's copy is a painting by Francesco(?) Bassano (Kunsthistorisches Museum, Vienna). Oil on wood,  $6\frac{3}{4} \times 9$  in. (17.1  $\times$  22.9 cm) Marquand Collection, Gift of Henry G. Marquand, 1889

89.15.25

### *Shepherds and Sheep*

The whereabouts of the painting by Francesco(?) Bassano of which this is a copy are unknown.

Oil on wood,  $6\frac{5}{8} \times 9$  in. (16.8  $\times$  22.9 cm) Marquand Collection, Gift of Henry G. Marquand, 1889

89.15.22



1975.1.126



1975.1.127

### *An Incantation*

Oil on wood,  $8\frac{7}{8} \times 6\frac{5}{8}$  in.

(22.5  $\times$  16.8 cm)

Robert Lehman Collection, 1975

1975.1.126

ROBERT LEHMAN COLLECTION

### *Adam and Eve in Paradise*

Oil on wood,  $8\frac{3}{4} \times 6\frac{1}{2}$  in.

(22.2  $\times$  16.5 cm)

Robert Lehman Collection, 1975

1975.1.127

ROBERT LEHMAN COLLECTION

### *Peasants Dancing and Feasting*

Oil on canvas,  $25\frac{1}{8} \times 29\frac{1}{2}$  in.

(63.8  $\times$  74.9 cm); with added strip $26\frac{7}{8} \times 29\frac{1}{2}$  in. (68.3  $\times$  74.9 cm)

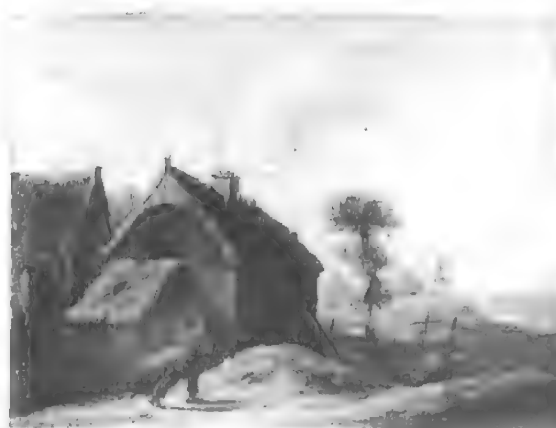
Signed (lower right): D·TENIERS·FEC

Purchase, 1871

71.99



71-99



22.47.3

### *Workshop of David Teniers the Younger*

#### *Landscape with Thatched Cottages*

Oil on wood,  $5\frac{3}{4} \times 7\frac{3}{4}$  in.

(14.6  $\times$  19.7 cm)

Inscribed (lower right): DT [monogram]

Bequest of John Henry Abegg, 1921

22.47.3



**Jan Fyt**

Flemish, 1611-1661

***A Hare, Partridges, and Fruit***

Oil on canvas,  $37\frac{1}{2} \times 43\frac{1}{2}$  in.

(95.3  $\times$  110.5 cm)

Signed and dated (left center): [Joa]nnes FyT / 16[ ]

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.141



32.100.141

***A Partridge and Small Game Birds***

Oil on canvas,  $18\frac{1}{4} \times 14\frac{1}{4}$  in.

(46.4  $\times$  36.2 cm)

Signed (lower left): Joannes FYT

Purchase, 1871

71.45



71.45

***A Basket and Birds***

This painting and the following (71.44) are very probably pendants and may have been intended as overdoors.

Oil on canvas,  $23\frac{3}{4} \times 30\frac{1}{4}$  in.

(60.3  $\times$  76.8 cm)

Purchase, 1871

71.43



71.43

***A Hare and Birds***

Oil on canvas,  $23\frac{7}{8} \times 31$  in.

(60.6  $\times$  78.7 cm)

Purchase, 1871

71.44



71.44

**Jacques d'Arthois**

Flemish, born 1613, died about 1686

and

**Flemish Painter**

about 1645

***Family Group in a Landscape***

Oil on canvas,  $49\frac{1}{8} \times 60\frac{1}{8}$  in.

(124.8  $\times$  152.7 cm)

Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915

30.95.241



30.95.241

**Peeter Gysels**

Flemish, 1621-1690/91

***A Winter Carnival in a Small Flemish Town***

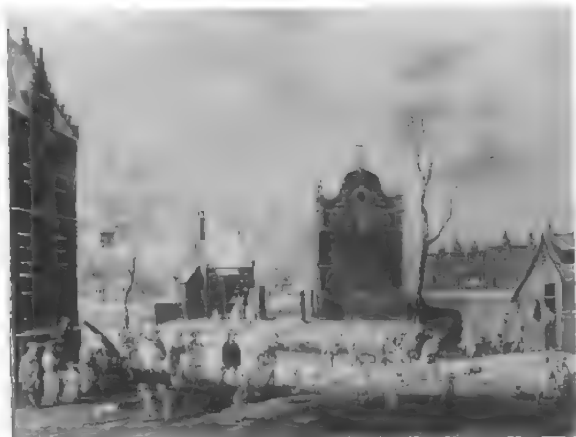
Oil on copper,  $10\frac{1}{4} \times 13\frac{3}{4}$  in.

(26  $\times$  34.9 cm)

Signed (lower right): PEETER GEYSELS

Gift of Francis Neilson, 1945

45.146.4



45.146.4



71.12



71.13

**David Ryckaert III**

Flemish, 1612–1661

***The Yard of the Inn at Emmaus***Oil on canvas,  $35\frac{5}{8} \times 45\frac{3}{8}$  in.  
(90.5 × 115.3 cm)

Purchase, 1871

71.12

***Rustic Interior***Oil on canvas,  $36\frac{3}{8} \times 45\frac{5}{8}$  in.  
(92.4 × 115.9 cm)

Signed (lower left): D. Ryckaert

Purchase, 1871

71.13

**Michiel Sweerts**

Flemish, 1618–1664

***Clothing the Naked***Oil on canvas,  $32\frac{1}{4} \times 45$  in.  
(81.9 × 114.3 cm)

Gift of Mr. and Mrs. Charles Wrightsman,

1984

1984.459.1



1984.459.1

**Wallerant Vaillant**

Flemish, 1623–1677

***Portrait of a Boy with a Falcon***

Oil on canvas,  $29\frac{3}{4} \times 25$  in.

(75.6  $\times$  63.5 cm)

Purchase, George T. Delacorte Jr. Gift, 1957

57.104



57.104

**Gillis van Tilborgh**

Flemish, born about 1625, died about 1678

***Group Portrait: A Wedding Celebration***

Oil on canvas,  $45\frac{1}{2} \times 63\frac{1}{4}$  in.

(115.6  $\times$  160.7 cm)

Purchase, 1871

71.32



71.32

**Adam Frans van der Meulen**

Flemish, 1632–1690

***A Cavalry Engagement***

Oil on wood,  $8\frac{5}{8} \times 12\frac{1}{2}$  in.

(21.9  $\times$  31.8 cm)

Signed (lower center): .A.F.V MEVLEN.FEC.

Purchase, 1871

71.96



71.96

**Nicolaes van Veerendael**

Flemish, 1640–1691

***A Bouquet of Flowers in a Crystal Vase***

Oil on canvas,  $19\frac{1}{2} \times 15\frac{7}{8}$  in.

(49.5  $\times$  40.3 cm)

Signed and dated (lower left): N. V.

Veerendael, 1662.

Bequest of Stephen Whitney Phoenix, 1881

81.1.652



81.1.652

**Peter Jacob Horemans**

Flemish, 1700–1776

***A Musical Gathering at the Court of the Elector Karl Albrecht of Bavaria***

Oil on canvas,  $34\frac{1}{2} \times 42$  in.

(87.6  $\times$  106.7 cm)

Signed and dated (right, on pedestal):

P. Horemans. 1730

The Collection of Giovanni P. Morosini,

presented by his daughter Giulia, 1932

32.75.4



32.75.4

**Léonard Defrance**

Flemish, 1735–1805

***The Forge***

Oil on wood,  $12\frac{5}{8} \times 16\frac{1}{2}$  in.

(32.1  $\times$  41.9 cm)

Signed (lower left): L. Defrance. / Liege

Purchase, 1871

71.93



71.93



71.105



71.154

***The Rope Dance***Oil on wood,  $19\frac{7}{8} \times 28\frac{5}{8}$  in.

(50.5 × 72.7 cm)

Signed (lower right): L. Defrance / de Liege

Purchase, 1871

71.105

***Brigands Dividing Booty***Oil on wood,  $18\frac{7}{8} \times 29\frac{1}{8}$  in.

(47.9 × 74 cm)

Signed (lower center, on trunk): L. Defrance / de Liege

Purchase, 1871

71.154

**Peter Faes**

Flemish, 1750–1814

***Flowers by a Stone Vase***Oil on wood,  $20 \times 14\frac{7}{8}$  in.

(50.8 × 37.8 cm)

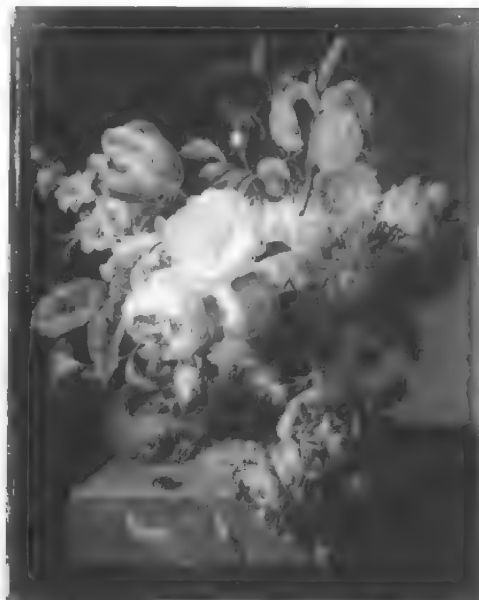
Signed and dated (lower right): P: Faes 1786

Bequest of Catherine D. Wentworth, 1948

48.187.737



48.187.737



48.187.738

***Flowers in a Stone Vase***

Pendant to 48.187.737

Oil on wood,  $19\frac{1}{2} \times 15\frac{1}{8}$  in.

(49.5 × 38.4 cm)

Signed and dated (lower right): P: Faes 1786

Bequest of Catherine D. Wentworth, 1948

48.187.738

**Joachim Wtewael**

Dutch, 1566–1638

***The Golden Age***Oil on copper, 8<sup>7</sup>/<sub>8</sub> × 12 in. (22.5 × 30.5 cm)  
Signed and dated (bottom center, on rock):

JOACHIM, WTE / WÆL FECIT / AN 1605

Purchase, The Edward Joseph Gallagher III  
Memorial Collection, Edward J. Gallagher Jr.Bequest; Lila Acheson Wallace Gift; special  
funds; and Gift of George Blumenthal,Bequest of Lillian S. Timken, The Collection  
of Giovanni P. Morosini, presented by his  
daughter Giulia, Gift of Mr. and Mrs.

Nathaniel Spear Jr., Gift of Mrs. William M.

Haupt, from the collection of Mrs. James B.

Haggin, special funds, gifts, and bequests, by  
exchange, 1993

1993.333



1993.333

**Abraham Bloemaert**

Dutch, 1564–1651

***Moses Striking the Rock***Oil on canvas, 31<sup>3</sup>/<sub>8</sub> × 42<sup>1</sup>/<sub>2</sub> in.  
(79.7 × 108 cm)

Signed and dated (lower right):

A. Bloemaert·fe / a<sup>o</sup>·1596Purchase, Gift of Mary V. T. Eberstadt, by  
exchange, 1972

1972.171

**Jacques de Gheyn the Elder**

Dutch, 1565–1629

***Vanitas Still Life***Oil on wood, 32<sup>1</sup>/<sub>2</sub> × 21<sup>1</sup>/<sub>4</sub> in.  
(82.6 × 54 cm)

Signed, dated, and inscribed: (on sill)

JDCHEYN FE AN<sup>o</sup> 1603 [now largely illegible];

(on keystone of arch) HVMANA / VANA

(human vanity); (lower left, on obverse of

coin) IOANA·ET·KAROLVS·REGES·[ARA]GONVM

·TRVNFACTORES·[ET]·KATHOLICIS / C A (Joanna

and Charles triumphant and Catholic kings of

Aragon); (lower right, on reverse of coin)

IOANA·ET·KAROLVS·[EIVS·FI]LIVS·PRIMO·

GENITVS·DEI·GRA[CI]A·R[E]X / ARAGON[VM] /

L S (Joanna and Charles her firstborn son by

the grace of God king of Aragon) [from a

coin struck in 1528]

Charles B. Curtis, Marquand, Victor Wilbour  
Memorial, and The Alfred N. Punnett

Endowment Funds, 1974

1974.1



1972.171



1974.1





25.110.13



25.110.12

**Michiel Jansz. van Miereveld**

Dutch, 1567–1641

**Jacob van Dalen** (1571–1644)Oil on wood, 27 $\frac{1}{2}$  × 23 in. (69.9 × 58.4 cm)  
Signed, dated, and inscribed (left): *Ætatis. 69.*  
/ A<sup>o</sup> 1640. / M. Miereveld.Arms (upper left) of the van Dalen family  
Bequest of Collis P. Huntington, 1900  
25.110.13**Margaretha van Clootwijk** (born 1583),  
**Wife of Jacob van Dalen**

Pendant to 25.110.13

Oil on wood, 27 $\frac{3}{4}$  × 22 $\frac{7}{8}$  in.  
(70.5 × 58.1 cm)Signed, dated, and inscribed (right): *Ætatis.*  
56. / A<sup>o</sup> 1639 / M. MiereveldArms (upper right) of the van Dalen and van  
Clootwijk families  
Bequest of Collis P. Huntington, 1900  
25.110.12

30.95.257



61.154

**Portrait of a Woman with a Lace Collar**Oil on wood, 29 $\frac{3}{8}$  × 23 $\frac{3}{4}$  in.  
(74.6 × 60.3 cm)Theodore M. Davis Collection, Bequest of  
Theodore M. Davis, 1915  
30.95.257**Dutch Painter**

dated 1631

**Sarra Depeyster**Oil on canvas, 38 $\frac{1}{4}$  × 24 $\frac{1}{8}$  in.  
(97.2 × 61.3 cm)Dated and inscribed (upper left): Sarra·  
Depeyster *Ætatis* / 30. Maenden·23 Mey·  
1631Gift of Livingston L. Short and Anna  
Livingston Jones, 1961

61.154

AMERICAN PAINTINGS AND SCULPTURE



12.202



30.95.267

**Jan Anthonisz. van Ravesteyn**

Dutch, born about 1570, died 1657

**Portrait of a Woman**Oil on wood, 26 $\frac{7}{8}$  × 22 $\frac{7}{8}$  in.  
(68.3 × 58.1 cm)Signed and dated (upper right): Anno 1635 /  
JVR. [monogram] F.Gift of Henry Goldman, 1912  
12.202**Workshop of Jan Anthonisz. van  
Ravesteyn****Portrait of a Woman with Red Hair**Oil on wood, 45 × 33 $\frac{5}{8}$  in.  
(114.3 × 85.4 cm)Dated (upper left): AN<sup>o</sup> 1631.Theodore M. Davis Collection, Bequest of  
Theodore M. Davis, 1915

30.95.267

**Paulus Moreelse**

Dutch, 1571–1638

***Portrait of a Child***

Oil on wood, oval,  $23 \times 19\frac{5}{8}$  in.

(58.4 × 49.8 cm)

Bequest of Alexandrine Sinsheimer, 1958

59.23.17



59.23.17



1986.81.3

***Woman Wearing a Cap and Ruff***

Oil on wood,  $21\frac{1}{4} \times 24\frac{5}{8}$  in.

(54 × 62.5 cm)

Bequest of Helen R. Bleibtreu, 1985

1986.81.3

**Dutch Painter**

dated 1636

***A Young Woman in a Landscape***

Oil on wood,  $26 \times 19\frac{7}{8}$  in. (66 × 50.5 cm)

Dated and inscribed (lower right): Ao 1636 /

AETA. 32

The Friedsam Collection, Bequest of Michael

Friedsam, 1931

32.100.10



32.100.10

**David Vinckboons**

Dutch, 1576–1632

***Forest Landscape with Two of Christ's Miracles***

Jairus (far left) beseeches Christ to raise up his daughter, whose death is announced by a messenger (right). The woman (kneeling left) who had an issue of blood touches the hem of Christ's garment and is healed. These miracles are recounted in the Synoptic Gospels (see Matthew 9:18–22).

Oil on wood,  $22\frac{3}{4} \times 37\frac{1}{4}$  in.

(57.8 × 94.6 cm)

Signed (left foreground, on tree): DvB

[monogram]

Bequest of Harry G. Sperling, 1971

1976.100.20



1976.100.20

**Adam Willaerts**

Dutch, 1577–1664

***River Scene with Boats***

Oil on wood,  $18\frac{1}{4} \times 33\frac{5}{8}$  in.

(46.4 × 85.4 cm)

Signed and dated (left): A.W. / 1643

Gift of George A. Hearn, 1906

06.1303



06.1303

**Dutch Painter**

second quarter 17th century

***A Young Woman in an Interior***

Oil on wood,  $17 \times 13\frac{7}{8}$  in.

(43.2 × 35.2 cm)

Bequest of Annette B. McFadden, 1971

1971.186



1971.186



89.15.34

**Frans Hals**

Dutch, born after 1580, died 1666

***The Smoker***

Oil on wood, octagonal,  $18\frac{3}{8} \times 19\frac{1}{2}$  in.  
(46.7 × 49.5 cm)

Marquand Collection, Gift of Henry G.

Marquand, 1889

89.15.34

***Merrymakers at Shrovetide***

Oil on canvas,  $51\frac{3}{4} \times 39\frac{1}{4}$  in.  
(131.4 × 99.7 cm)

Signed (on flagon): fh

Bequest of Benjamin Altman, 1913

14.40.605



14.40.605





49.7.34



49.7.33

**Frans Hals**

Dutch, born after 1580, died 1666

***Young Man and Woman in an Inn*  
("Yonker Ramp and His Sweetheart")**Oil on canvas,  $41\frac{1}{2} \times 31\frac{1}{4}$  in.  
(105.4 × 79.4 cm)

Signed and dated (right, above fireplace):

FHALS [initials in monogram] 1623

Bequest of Benjamin Altman, 1913

14.40.602

***Portrait of a Bearded Man with a Ruff***Oil on canvas,  $30 \times 25$  in. (76.2 × 63.5 cm)Dated and inscribed (right): ÆTAT 36 / AN<sup>o</sup>  
1625

The Jules Bache Collection, 1949

49.7.34



29.100.8



29.100.9

***Claes Duyst van Voorhout*** (born about 1600)Oil on canvas,  $31\frac{3}{4} \times 26$  in. (80.6 × 66 cm)

The Jules Bache Collection, 1949

49.7.33

***Petrus Scriverius*** (1576–1660)Oil on wood,  $8\frac{3}{4} \times 6\frac{1}{2}$  in.

(22.2 × 16.5 cm)

Signed, dated, and inscribed: (lower border of  
painted frame) FHF [initials in monogram]1626; (right center) A<sup>o</sup> ÆTAT.50

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.8

***Anna van der Aar*** (born 1576/77, died after  
1626)

Pendant to 29.100.8

Oil on wood,  $8\frac{3}{4} \times 6\frac{1}{2}$  in.

(22.2 × 16.5 cm)

Signed, dated, and inscribed: (lower border of  
painted frame) FHF [initials in monogram]1626; (left center) A<sup>o</sup> ÆTAT / 50

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.9



26.101.11



91.26.10

***Paulus Verschuur*** (1606–1667)Oil on canvas,  $46\frac{3}{4} \times 37$  in.

(118.7 × 94 cm)

Signed, dated, and inscribed (right center):

ÆTAT SVÆ 37 / AN<sup>o</sup> 1643 / FH·[monogram]Gift of Archer M. Huntington, in memory of  
his father, Collis Potter Huntington, 1926

26.101.11

***Portrait of a Woman***Oil on canvas,  $39\frac{3}{8} \times 32\frac{1}{4}$  in.

(100 × 81.9 cm)

Marquand Collection, Gift of Henry G.

Marquand, 1890

91.26.10





91.26.9

**Frans Hals**

Dutch, born after 1580, died 1666

***Portrait of a Man***

Oil on canvas, 43<sup>1</sup>/<sub>2</sub> × 34 in. (110.5 × 86.4 cm)

Marquand Collection, Gift of Henry G.

Marquand, 1890

91.26.9



14.40.604



71.76



32.100.8



71.5



1982.60.29



1971.255

**Attributed to Frans Hals*****Boy with a Lute***

Oil on canvas,  $28\frac{3}{8} \times 23\frac{1}{4}$  in.  
(72.1 × 59.1 cm)

Bequest of Benjamin Altman, 1913  
14.40.604

**Style of Frans Hals**

Dutch, second quarter 17th century

***Malle Babbe***

Oil on canvas,  $29\frac{1}{2} \times 24$  in.  
(74.9 × 61 cm)

Inscribed (falsely, right center, with initials of Frans Hals): FH [monogram]

Purchase, 1871  
71.76

**Copy after Frans Hals**

Dutch, 17th century

***Frans Hals*** (born after 1580, died 1666)

Oil on wood,  $12\frac{7}{8} \times 11$  in.  
(32.7 × 27.9 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.8

**Jacob Vosmaer**

Dutch, 1584–1641

***A Vase with Flowers***

Oil on wood,  $33\frac{1}{2} \times 24\frac{5}{8}$  in.  
(85.1 × 62.5 cm)

Signed and dated (lower left): Vosmaer 16[18?]  
Purchase, 1871

71.5

**David Bailly**

Dutch, 1584?–1657

***Portrait of a Man, Possibly a Botanist***

Oil on wood,  $33 \times 24\frac{1}{2}$  in.  
(83.8 × 62.2 cm)

Dated and inscribed (center right): Ætatis 66 / AN<sup>o</sup> 1641

The Jack and Belle Linsky Collection, 1982  
1982.60.29

**Jacob Pynas**

Dutch, born about 1585, died after 1650

***Paul and Barnabas at Lystra***

Oil on wood,  $19 \times 28\frac{7}{8}$  in.  
(48.3 × 73.3 cm)

Inscribed (bottom center, on step): PL [monogram]

Gift of Emile E. Wolf, 1971  
1971.255



56.228

**Hendrick ter Brugghen**

Dutch, 1588–1629

***The Crucifixion with the Virgin and Saint John***

Oil on canvas, 61 × 40<sup>1</sup>/<sub>4</sub> in. (154.9 × 102.2 cm)

Signed, dated, and inscribed: (lower center)

HTB [monogram] fecit / 162[ ]; (on cross) IN RI

Funds from various donors, 1956

56.228



1976.100.22



71.63

**Nicolaes Eliasz. Pickenoy**

Dutch, 1588–1650/56

***Man with a Celestial Globe***Oil on wood,  $41\frac{1}{4} \times 30$  in.

(104.8 × 76.2 cm)

Dated and inscribed (upper right): ·Ætatis·

Sua· / ·47· / Anº·1624·

Bequest of Harry G. Sperling, 1971

1976.100.22

**Abraham de Vries**

Dutch, born about 1590, died 1650/52

***Portrait of a Man***Oil on wood,  $25\frac{1}{4} \times 21$  in.

(64.1 × 53.3 cm)

Signed, dated, and inscribed (right): Fecit

Hage Comitit / A. de Vries / anno 1643.

Purchase, 1871

71.63



57.30.1



57.30.2

**Cornelis Jonson van Ceulen the Elder**

Dutch, 1593–1664/65

***Portrait of a Man***Oil on canvas; overall  $40\frac{3}{4} \times 31\frac{1}{2}$  in.

(103.5 × 80 cm); painted surface

 $40\frac{3}{4} \times 31\frac{1}{8}$  in. (103.5 × 79.1 cm)

Signed and dated (lower left): Cor. Jonson /

fecit 1648

Gift of Mrs. J. E. Spingarn, 1957

57.30.1

***Portrait of a Woman***

Pendant to 57.30.1

Oil on canvas; overall  $40\frac{3}{4} \times 31\frac{1}{2}$  in.

(103.5 × 80 cm); painted surface

 $40\frac{3}{4} \times 30\frac{7}{8}$  in. (103.5 × 78.4 cm)

Signed and dated (lower right): Cor. Jonson /

Fecit 1648—

Gift of Mrs. J. E. Spingarn, 1957

57.30.2

**Dirck van Baburen**

Dutch, 1590/95–1624

***Two Musicians***Oil on canvas,  $38\frac{1}{2} \times 48$  in.

(97.8 × 121.9 cm)

Robert Lehman Collection, 1975

1975.1.125

ROBERT LEHMAN COLLECTION

**Dirck Hals**

Dutch, 1591–1656

***A Banquet***Oil on wood,  $16 \times 26$  in. (40.6 × 66 cm)

Signed and dated (lower center): Dirck hals /

163[ ]

Purchase, 1871

71.108



1975.1.125



71.108

**Jan Josephsz. van Goyen**

Dutch, 1595–1656

***Sandy Road with a Farmhouse***

Oil on wood,  $12\frac{1}{8} \times 16\frac{1}{4}$  in.

(30.8 × 41.3 cm)

Signed and dated (lower left): I V GOIEN 1627

Bequest of Myra Mortimer Pinter, 1972

1972.25



1972.25



71.62

***View of Haarlem and the Haarlemmer Meer***

Oil on wood,  $13\frac{3}{8} \times 19\frac{7}{8}$  in.

(34.6 × 50.5 cm)

Signed and dated (lower left): VG 1646

Purchase, 1871

71.62

***Country House near the Water***

Oil on wood,  $14\frac{3}{8} \times 13$  in. (36.5 × 33 cm)

Signed and dated (on boat): VG 1646

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.6



32.100.6



45.146.3

***The Pelkus Gate near Utrecht***

Oil on wood,  $14\frac{1}{2} \times 22\frac{1}{2}$  in.

(36.8 × 57.2 cm)

Signed and dated (on boat): VG 1646

Gift of Francis Neilson, 1945

45.146.3

***Castle by a River***

Oil on wood,  $26 \times 38\frac{1}{4}$  in.

(66 × 97.2 cm)

Signed and dated (lower left, on boat):

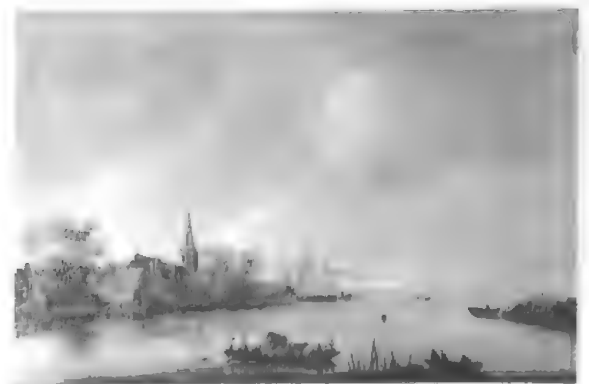
V Goyen 1647

Anonymous Gift, 1964

64.65.1



64.65.1



65.181.11

**Style of Jan Josephsz. van Goyen**

Dutch, mid-17th century

***River View with a Village Church***

Oil on canvas,  $25\frac{1}{2} \times 38\frac{1}{2}$  in.

(64.8 × 97.8 cm)

Bequest of Adele L. Lehman, in memory of Arthur Lehman, 1965

65.181.11





06.288



11.73



64.65.4



36.162.1



1991.305

**Peter Wtewael**

Dutch, 1596–1660

***Kitchen Scene***Oil on canvas, 44<sup>3</sup>/<sub>4</sub> × 63 in.

(113.7 × 160 cm)

Rogers Fund, 1906

06.288

**Leonard Bramer**

Dutch, 1596–1674

***The Judgment of Solomon***Oil on wood, 31<sup>1</sup>/<sub>8</sub> × 40<sup>1</sup>/<sub>2</sub> in.

(79.1 × 102.9 cm)

Gift of National Surety Company, 1911

11.73

**Thomas de Keyser**

Dutch, 1596–1667

***A Musician and His Daughter***Oil on wood, 29<sup>1</sup>/<sub>2</sub> × 20<sup>3</sup>/<sub>4</sub> in.

(74.9 × 52.7 cm)

Signed and dated (upper right, on lintel): TDK

[monogram] 1629

Anonymous Gift, 1964

64.65.4

**Johannes Cornelisz. Verspronck**

Dutch, born 1606/9, died 1662

***Portrait of a Man***Oil on canvas, 31<sup>1</sup>/<sub>4</sub> × 25<sup>1</sup>/<sub>4</sub> in.

(79.4 × 64.1 cm)

Signed and dated (lower right): J VSpronc[k]

[VS in monogram] a[n]n° 1645.

Bequest of Susan P. Colgate, in memory of  
her husband, Romulus R. Colgate, 1936

36.162.1

**Bartholomeus Breenbergh**

Dutch, 1598–1657

***The Preaching of Saint John the Baptist***Oil on wood, 21<sup>1</sup>/<sub>2</sub> × 29<sup>5</sup>/<sub>8</sub> in.

(54.6 × 75.2 cm)

Signed and dated (lower right): B.B.f. A 1634

Purchase, The Annenberg Foundation Gift,  
1991

1991.305

**Pieter de Molijn**

Dutch, 1595–1661

***Landscape with a Cottage***

Oil on wood,  $14\frac{3}{4} \times 21\frac{3}{4}$  in.

(37.5 × 55.2 cm)

Signed and dated (lower left): PMoLyn

[initials in monogram] / 1629

Gift of Henry G. Marquand, 1895

95.7



95.7



49.107

**Pieter Claesz.**

Dutch, 1597/98–1660

***Still Life with a Skull and a Writing Quill***

Oil on wood,  $9\frac{1}{2} \times 14\frac{1}{8}$  in.

(24.1 × 35.9 cm)

Signed and dated (middle right): pc

[monogram] / A° 1628

Rogers Fund, 1949

49.107

**Matthias Stom**

Dutch, born about 1600, probably died after

1649

***Old Woman Praying***

Oil on canvas,  $30\frac{5}{8} \times 25\frac{1}{8}$  in.

(77.8 × 63.8 cm)

Gift of Ian Woodner, 1981

1981.25



1981.25



1971.102

**Jacob Duck**

Dutch, born about 1600, died 1667

***The Procureess***

Oil on wood, oval,  $9\frac{7}{8} \times 13$  in.

(25.1 × 33 cm)

Signed (lower right, beside fireplace): DVCK

Gift of Dr. and Mrs. Richard W. Levy, 1971

1971.102

**Paulus Bor**

Dutch, born about 1601, died 1669

***The Enchantress***

Oil on canvas,  $61\frac{1}{4} \times 44\frac{1}{4}$  in.

(155.6 × 112.4 cm)

Gift of Ben Heller, 1972

1972.261



1972.261



89.15.27

**Adriaen Hanneman**

Dutch, born about 1601, died 1671

***Portrait of a Woman***

Oil on canvas,  $31\frac{1}{2} \times 25$  in. (80 × 63.5 cm)

Marquand Collection, Gift of Henry G.

Marquand, 1889

89.15.27



60.55.4



15.30.4

**Salomon van Ruysdael**

Dutch, 1600/1603–1670

***Market by the Seashore***Oil on wood, 16 × 23<sup>3</sup>/<sub>8</sub> in.  
(40.6 × 59.4 cm)Signed and dated (center right, on fence): SvR  
[vR in monogram] 1637

Bequest of Rupert L. Joseph, 1959

60.55.4

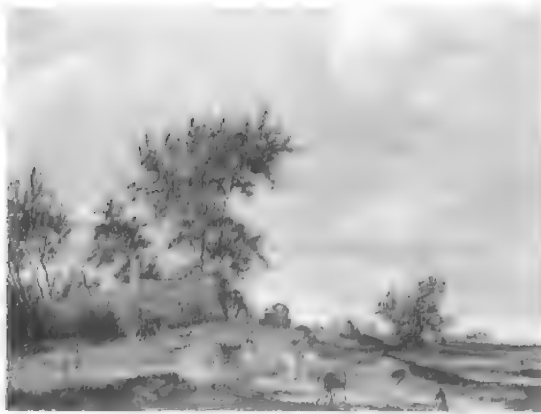
***Ferry near Gorinchem***Oil on canvas, 41<sup>7</sup>/<sub>8</sub> × 52<sup>1</sup>/<sub>2</sub> in.  
(106.4 × 133.4 cm)Signed and dated (lower center, on boat):  
S.vRvysdael [vR in monogram] 164[6]Bequest of Maria DeWitt Jesup, from the  
collection of her husband, Morris K. Jesup,  
1914

15.30.4

***A Country Road***Oil on canvas, 38<sup>7</sup>/<sub>8</sub> × 52<sup>7</sup>/<sub>8</sub> in.  
(98.7 × 134.3 cm)Signed and dated (lower left): S.vRvysDAEL  
[vR in monogram] / 1648

Rogers Fund, 1906

06.1201



06.1201



71.75

***Drawing the Eel***Oil on wood, 29<sup>1</sup>/<sub>2</sub> × 41<sup>3</sup>/<sub>4</sub> in.  
(74.9 × 106 cm)Signed and dated (lower center): SvR [vR in  
monogram] / 165[ ]

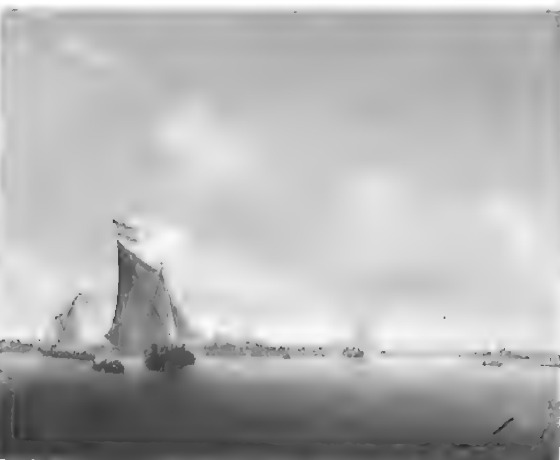
Purchase, 1871

71.75

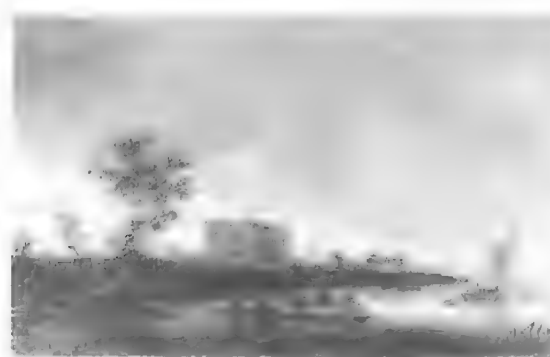
***Marine***Oil on wood, 13<sup>5</sup>/<sub>8</sub> × 17<sup>1</sup>/<sub>8</sub> in.  
(34.6 × 43.5 cm)Signed and dated (lower right, on plank): SvR  
[vR in monogram] 1650

Purchase, 1871

71.98



71.98



71.135

***View of the Town of Alkmaar***Oil on wood, 20<sup>1</sup>/<sub>4</sub> × 33 in.  
(51.4 × 83.8 cm)

Purchase, 1871

71.135

**Simon Jacobsz. de Vlieger**

Dutch, 1600/1601–1653

***Calm Sea***

Oil on wood, 14<sup>3</sup>/<sub>4</sub> × 17<sup>1</sup>/<sub>2</sub> in.

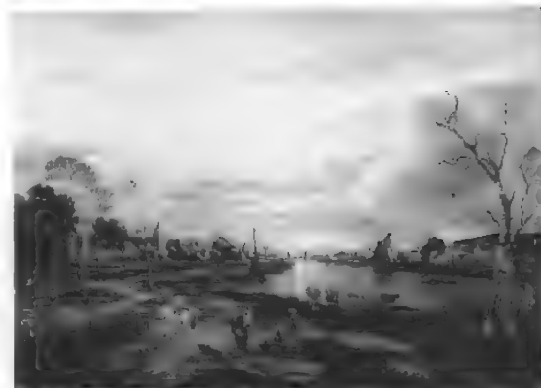
(37.5 × 44.5 cm)

Rogers Fund, 1906

06.1200



06.1200



17.190.11

**Aert van der Neer**

Dutch, 1603/4–1677

***Landscape at Sunset***

Oil on canvas, 20 × 28<sup>1</sup>/<sub>8</sub> in. (50.8 × 71.4 cm)

Signed (lower center): AV DN [monogram]

Gift of J. Pierpont Morgan, 1917

17.190.11

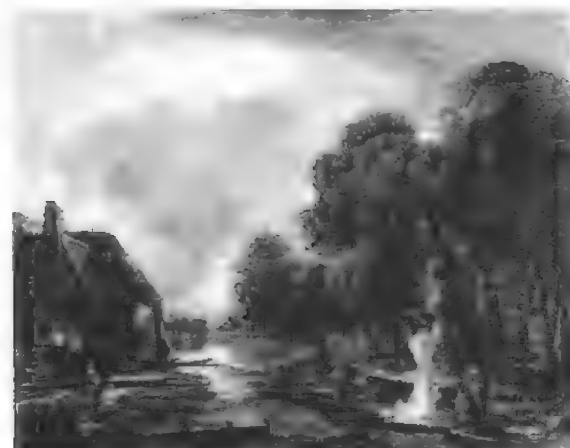
***The Farrier***

Oil on wood, 19 × 24<sup>1</sup>/<sub>8</sub> in. (48.3 × 61.3 cm)

Signed (lower left): AV DN [monogram]

Purchase, 1871

71.60



71.60



32.100.11

***Sports on a Frozen River***

Oil on wood, 9<sup>1</sup>/<sub>8</sub> × 13<sup>3</sup>/<sub>4</sub> in.

(23.2 × 34.9 cm)

Signed (lower left): AVN [AV in monogram]

The Friedsam Collection, Bequest of Michael

Friedsam, 1931

32.100.11

**Pieter Jansz. Quast**

Dutch, 1606–1647

***A Party of Merrymakers***

Oil on wood, 14<sup>3</sup>/<sub>4</sub> × 19<sup>1</sup>/<sub>2</sub> in.

(37.5 × 49.5 cm)

Bequest of Josephine Bieber, in memory of her

husband, Siegfried Bieber, 1970

1973.155.1



1973.155.1



71.78

**Jan Davidsz. de Heem**

Dutch, 1606–1683/84

***Still Life with a Glass and Oysters***

Oil on wood, 9<sup>7</sup>/<sub>8</sub> × 7<sup>1</sup>/<sub>2</sub> in.

(25.1 × 19.1 cm)

Signed (upper right): J.De heem

Purchase, 1871

71.78

**Rembrandt Harmensz. van Rijn**

Dutch, 1606–1669

***Portrait of a Man***

Oil on wood, oval, 29<sup>3</sup>/<sub>4</sub> × 20<sup>1</sup>/<sub>2</sub> in.

(75.6 × 52.1 cm)

Signed, dated, and inscribed: (center right)

RHL van Rijn [initials in monogram] / 1632.;

(center left) ÆT·40·

Gift of Mrs. Lincoln Ellsworth, in memory of

Lincoln Ellsworth, 1964

64.126









29.100.3



29.100.4

**Rembrandt Harmensz. van Rijn**

Dutch, 1606–1669

***Man in Oriental Costume* (“The Noble Slav”)**Oil on canvas, 60<sup>1</sup>/<sub>8</sub> × 43<sup>3</sup>/<sub>4</sub> in.

(152.7 × 111.1 cm)

Signed and dated (lower right): RHL·van Rijn [initials in monogram] / 1632

Bequest of William K. Vanderbilt, 1920

20.155.2

***Portrait of a Man***

Oil on canvas, 44 × 35 in. (111.8 × 88.9 cm)

Signed and dated (lower right): RHL·van Rijn [initials in monogram] / 1632

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.3

***Portrait of a Woman***

Pendant to 29.100.3

Oil on canvas, 44 × 35 in. (111.8 × 88.9 cm)

Signed and dated (lower right): RHL·van Rijn [initials in monogram] / 1632

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.4



14.40.625



32.100.23

***Portrait of a Woman***Oil on wood, oval, 26<sup>3</sup>/<sub>4</sub> × 19<sup>3</sup>/<sub>4</sub> in.

(67.9 × 50.2 cm)

Signed and dated (lower left): Rembrandt f. / 1633

Bequest of Benjamin Altman, 1913

14.40.625

***Bellona***Oil on canvas, 50 × 38<sup>3</sup>/<sub>8</sub> in.

(127 × 97.5 cm)

Signed, dated, and inscribed: (lower left)

Rembrandt f. / 1633; (on lower rim of shield)

BE[LL]OON[A]

The Friedsam Collection, Bequest of Michael

Friedsam, 1931

32.100.23

**Rembrandt Harmensz. van Rijn**

Dutch, 1606–1669

***Portrait of a Young Woman with a Fan***

The portrait is a pendant to Young Man Rising from His Chair (The Taft Museum, Cincinnati).

Oil on canvas,  $49\frac{1}{2} \times 39\frac{3}{4}$  in.

(125.7 × 101 cm)

Signed and dated (lower left): Rembrandt f / 1633

Gift of Helen Swift Neilson, 1943

43.125



43.125



1975.1.139

***Portrait of an Elderly Man***

Oil on canvas,  $42\frac{5}{8} \times 32\frac{1}{2}$  in.

(108.3 × 82.6 cm)

Signed and dated (upper right): Rembrandt f / 1638

Robert Lehman Collection, 1975

1975.1.139

ROBERT LEHMAN COLLECTION

***Herman Doomer*** (born about 1595, died 1650)

Oil on wood,  $29\frac{5}{8} \times 21\frac{3}{4}$  in.

(75.2 × 55.2 cm)

Signed and dated (lower right): Rembrandt / f 1640

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.1



29.100.1



14.40.651

***The Toilet of Bathsheba***

Oil on wood,  $22\frac{1}{2} \times 30$  in.

(57.2 × 76.2 cm)

Signed and dated (lower left): Rembrandt f / 1643

Bequest of Benjamin Altman, 1913

14.40.651

***Portrait of a Man Holding Gloves***

Oil on wood,  $31\frac{3}{4} \times 26\frac{1}{2}$  in.

(80.6 × 67.3 cm)

Signed and dated (lower right): Rembran[dt] / f. 164[ ]

Bequest of Benjamin Altman, 1913

14.40.620



14.40.620



26.101.10

***Flora***

Oil on canvas,  $39\frac{3}{8} \times 36\frac{1}{8}$  in.

(100 × 91.8 cm)

Gift of Archer M. Huntington, in memory of his father, Collis Potter Huntington, 1926

26.101.10



61.198

***Aristotle with a Bust of Homer***Oil on canvas,  $56\frac{1}{2} \times 53\frac{3}{4}$  in.

(143.5 × 136.5 cm)

Signed and dated (on pedestal of bust):

Rembrandt.f. / 1653.

Purchase, special contributions and funds  
given or bequeathed by friends of the  
Museum, 1961

61.198

***The Standard Bearer (Floris Soop)***

(1604–1657)

Oil on canvas,  $55\frac{1}{4} \times 45\frac{1}{4}$  in.

(140.3 × 114.9 cm)

Signed and dated (lower left): Rembrandt f

1654

The Jules Bache Collection, 1949

49.7.35

***Hendrickje Stoffels*** (born about 1625/26,  
died 1663)Oil on canvas,  $30\frac{7}{8} \times 27\frac{1}{8}$  in.

(78.4 × 68.9 cm)

Signed and dated (right): Rembrandt / f 1660

Gift of Archer M. Huntington, in memory of  
his father, Collis Potter Huntington, 1926

26.101.9



49.7.35



26.101.9





**Rembrandt Harmensz. van Rijn**

Dutch, 1606–1669

***Self-portrait***Oil on canvas,  $31\frac{5}{8} \times 26\frac{1}{2}$  in.

(80.3 × 67.3 cm)

Signed and dated (lower right): Rembrandt / f.1660

Bequest of Benjamin Altman, 1913

14.40.618

***Portrait of a Man***Oil on canvas,  $32\frac{7}{8} \times 25\frac{3}{8}$  in.

(83.5 × 64.5 cm)

Marquand Collection, Gift of Henry G.

Marquand, 1890

91.26.7

***Gerard de Lairese* (1641–1711)**Oil on canvas,  $44\frac{1}{4} \times 34\frac{1}{2}$  in.

(112.4 × 87.6 cm)

Signed and dated (lower left): Rembrandt f. 1665.

Robert Lehman Collection, 1975

1975.1.140

ROBERT LEHMAN COLLECTION

***Man with a Magnifying Glass***Oil on canvas,  $36 \times 29\frac{1}{4}$  in.

(91.4 × 74.3 cm)

Bequest of Benjamin Altman, 1913

14.40.621

***Woman with a Pink***

Pendant to 14.40.621

Oil on canvas,  $36\frac{1}{4} \times 29\frac{3}{8}$  in.

(92.1 × 74.6 cm)

Bequest of Benjamin Altman, 1913

14.40.622



91.26.7



1975.1.140



14.40.621



14.40.622

### Attributed to Rembrandt

Dutch, 1606–1669

#### *Head of Christ*

Oil on canvas,  $16\frac{3}{4} \times 13\frac{1}{2}$  in.

(42.5 × 34.3 cm); with added strips,

$18\frac{5}{8} \times 14\frac{5}{8}$  in. (47.3 × 37.1 cm)

Mr. and Mrs. Isaac D. Fletcher Collection,

Bequest of Isaac D. Fletcher, 1917

17.120.222



17.120.222



60.71.14

#### *Christ and the Woman of Samaria*

Oil on wood,  $25 \times 19\frac{1}{4}$  in.

(63.5 × 48.9 cm)

Signed (?) and dated (lower center, on step):

Rembrandt. / f 1655.

Bequest of Lillian S. Timken, 1959

60.71.14

### Followers of Rembrandt

Dutch, second or third quarter 17th century

#### *Saskia as Flora*

Oil on canvas, transferred from wood, oval,

$26\frac{1}{4} \times 19\frac{7}{8}$  in. (66.7 × 50.5 cm)

Inscribed and dated (lower right): Rembrandt

f. / 1632

Bequest of Lillian S. Timken, 1959

60.71.15



60.71.15

#### *Portrait of a Young Man with a Beret*

Oil on canvas,  $29\frac{7}{8} \times 24\frac{3}{4}$  in.

(75.9 × 62.9 cm)

Gift of Charles S. Payson, 1975

1975.373



1975.373

#### *Portrait of a Man ("The Auctioneer")*

Oil on canvas,  $42\frac{3}{4} \times 34$  in.

(108.6 × 86.4 cm)

Inscribed and dated (on book): Rembrandt /

f.1658.

Bequest of Benjamin Altman, 1913

14.40.624



14.40.624

#### *Christ with a Pilgrim's Staff*

Oil on canvas,  $37\frac{1}{2} \times 32\frac{1}{2}$  in.

(95.3 × 82.6 cm)

Inscribed and dated (right center): Rembrandt f.

/ 1661

The Jules Bache Collection, 1949

49.7.37



49.7.37



29.100.102



29.100.103

**Style of Rembrandt**

Dutch, second or third quarter 17th century

***Portrait of a Man with a Breastplate and Plumed Hat***Oil on canvas,  $47\frac{3}{4} \times 38\frac{3}{4}$  in.

(121.3 × 98.4 cm)

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.102

***Portrait of a Woman***

Pendant to 29.100.102

Oil on canvas,  $47\frac{5}{8} \times 38\frac{5}{8}$  in.

(121 × 98.1 cm)

Inscribed and dated (left, on chair):

Rembrandt f / 1643

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.103



14.40.601



14.40.609

***Man with a Steel Gorget***Oil on canvas,  $37\frac{1}{8} \times 30\frac{5}{8}$  in.

(94.3 × 77.8 cm)

Inscribed and dated (lower left): Rembrandt /

f. 1644

Bequest of Benjamin Altman, 1913

14.40.601

***Old Woman Cutting Her Nails***Oil on canvas,  $49\frac{5}{8} \times 40\frac{1}{8}$  in.

(126.1 × 101.9 cm)

Inscribed and dated (lower left): Rembrandt /

1648

Bequest of Benjamin Altman, 1913

14.40.609



71.84



49.7.36

***Man in Armor (Mars?)***Oil on canvas,  $40\frac{1}{8} \times 35\frac{5}{8}$  in.

(101.9 × 90.5 cm)

Purchase, 1871

71.84

***Man in a Red Cloak***Oil on wood,  $15\frac{1}{8} \times 12\frac{1}{4}$  in.

(38.4 × 31.1 cm)

Inscribed and dated (lower right):

Rembr[andt] / f. 1659[?]

The Jules Bache Collection, 1949

49.7.36

# Style of Rembrandt

Dutch, 17th century

## *The Sibyl*

Oil on canvas,  $38\frac{1}{2} \times 30\frac{3}{4}$  in.

(97.8 × 78.1 cm)

Theodore M. Davis Collection, Bequest of

Theodore M. Davis, 1915

30.95.268

## *Pilate Washing His Hands*

Oil on canvas,  $51\frac{1}{4} \times 65\frac{3}{4}$  in.

(130.2 × 167 cm)

Bequest of Benjamin Altman, 1913

14.40.610

17th century or later

## *Rembrandt (1606–1669) as a Young Man*

Oil on wood,  $8\frac{5}{8} \times 6\frac{1}{2}$  in.

(21.9 × 16.5 cm)

Inscribed (right, falsely): RL [monogram]

Bequest of Evander B. Schley, 1952

53.18

## *Rembrandt's Son Titus (1641–1668)*

Oil on canvas,  $31\frac{1}{8} \times 23\frac{1}{4}$  in.

(79.1 × 59.1 cm)

Inscribed (upper left, falsely): Rembrandt. f.

1655.

Bequest of Benjamin Altman, 1913

14.40.608

## *Lieven W. van Coppenol (born 1598, died after 1667)*

Oil on wood,  $14\frac{3}{8} \times 11\frac{3}{8}$  in.

(36.5 × 28.9 cm)

Bequest of Mary Stillman Harkness, 1950

50.145.33

## *Study Head of an Old Man*

Oil on wood,  $8\frac{1}{4} \times 6\frac{7}{8}$  in. (21 × 17.5 cm)

Bequest of Lillian S. Timken, 1959

60.71.16



30.95.268



14.40.610



53.18



14.40.608



50.145.33



60.71.16



89.15.3



14.40.603



29.100.2



89.15.7



29.100.198



1976.23.2

***Man with a Beard***Oil on canvas, 28<sup>7</sup>/<sub>8</sub> × 25<sup>1</sup>/<sub>4</sub> in.

(73.3 × 64.1 cm)

Inscribed (lower left, falsely): Rembrandt / f. 1665

Marquand Collection, Gift of Henry G. Marquand, 1889

89.15.3

**Attributed to Jacob Adriaensz. Backer**

Dutch, 1608–1651

***Old Woman in an Armchair***Oil on canvas, 50<sup>3</sup>/<sub>8</sub> × 39<sup>1</sup>/<sub>8</sub> in.

(128 × 99.4 cm)

Inscribed and dated: (upper right) Rembrandt f. / 1635; (upper left) ÆT·SVÆ·70 / 24: / [3?]

Bequest of Benjamin Altman, 1913

14.40.603

**Style of Jacob Adriaensz. Backer**

Dutch, second quarter 17th century

***Portrait of an Old Woman***

Oil on wood, 28 × 24 in. (71.1 × 61 cm)

Inscribed and dated: (lower right) Rembrandt / f. 1640; (upper left) ÆT·SVÆ·87·

H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929

29.100.2

**Hendrick Martensz. Sorgh**

Dutch, 1609/11–1670

***A Kitchen***Oil on wood, 20<sup>1</sup>/<sub>2</sub> × 17<sup>3</sup>/<sub>8</sub> in.

(52.1 × 44.1 cm)

Marquand Collection, Gift of Henry G. Marquand, 1889

89.15.7

**Style of Adriaen van Ostade**

Dutch, second half 17th century

***Man with a Tankard***Oil on wood, 10<sup>1</sup>/<sub>8</sub> × 8<sup>1</sup>/<sub>2</sub> in.

(25.7 × 21.6 cm)

H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929

29.100.198

**Hendrick Cornelisz. van Vliet**

Dutch, 1611/12–1675

***Interior of the Oude Kerk, Delft***Oil on canvas, 32<sup>1</sup>/<sub>2</sub> × 26 in.

(82.6 × 66 cm)

Signed and dated (foreground, at base of column): H. van Vliet / 1660

Gift of Clarence Dillon, 1976

1976.23.2



**Bartholomeus van der Helst**

Dutch, 1613–1670

***Portrait of a Man***

Oil on wood, oval,  $26\frac{1}{4} \times 21\frac{3}{8}$  in.

(66.7 × 54.9 cm)

Signed, dated, and inscribed (lower right):

Æta. 62 / B. vanderhelst / 1647

Purchase, 1871

71.73



71.73

***The Musician***

Oil on canvas,  $54\frac{1}{2} \times 43\frac{3}{4}$  in.

(138.4 × 111.1 cm)

Signed, dated, and inscribed: (lower left) B.

vanderhelst / 1662; (on sheet of music) iris;

(on cover of book) Supe[r]ius

Purchase, 1873

73.2



73.2

**Gerard Dou**

Dutch, 1613–1675

***Self-portrait***

Oil on wood,  $19\frac{1}{4} \times 15\frac{3}{8}$  in.

(48.9 × 39.1 cm)

Signed (left, on ledge): GDO[U] [initials in monogram]

Bequest of Benjamin Altman, 1913

14.40.607



14.40.607

***An Evening School***

Oil on wood, arched top,  $10 \times 9$  in.

(25.4 × 22.9 cm)

Bequest of Lillian M. Ellis, 1940

40.64



40.64

**Frans Post**

Dutch, born about 1612, died 1680

***A Brazilian Landscape***

Oil on wood,  $24 \times 36$  in. (61 × 91.4 cm)

Signed and dated (right, on papaya tree): F POST / 1650

Purchase, Rogers Fund, special funds, James S. Deely Gift, and Gift of Edna H. Sachs and other gifts and bequests, by exchange, 1981

1981.318



1981.318

**Govert Flinck**

Dutch, 1615–1660

***Bearded Man with a Velvet Cap***

Oil on wood,  $23\frac{3}{4} \times 20\frac{5}{8}$  in.

(60.3 × 52.4 cm)

Signed and dated (left center): G. flinck f.

164[5?]

Bequest of Collis P. Huntington, 1900

25.110.27



25.110.27



30.95.269



57.68

**Ferdinand Bol**

Dutch, 1616–1680

***Portrait of a Woman***Oil on canvas,  $34\frac{3}{8} \times 28$  in.

(87.3 × 71.1 cm)

Signed and dated (left center): f. Bol fecit / 1642

Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915

30.95.269

***Young Girl with a Basket of Fruit***Oil on canvas,  $31\frac{5}{8} \times 26$  in.

(80.3 × 66 cm)

Signed and dated (lower right): FBol [initials in monogram] / 1657

Purchase, George T. Delacorte Jr. Gift, 1957

57.68



20.155.5



17.190.10

**Ludolf de Jongh**

Dutch, 1616–1679

***Scene in a Courtyard***Oil on canvas,  $26\frac{1}{2} \times 32\frac{3}{8}$  in.

(67.3 × 82.2 cm)

Bequest of William K. Vanderbilt, 1920

20.155.5

**Gerard ter Borch**

Dutch, 1617–1681

***A Young Woman at Her Toilet with a Maid***Oil on wood,  $18\frac{3}{4} \times 13\frac{5}{8}$  in.

(47.6 × 34.6 cm)

Gift of J. Pierpont Morgan, 1917

17.190.10

***The van Moerkerken Family***

The sitters are the artist's cousin Hartogh van Moerkerken (1622–1694); his first wife, Sibilla Nijkerken; and their son, Philippus (born 1652).

Oil on wood,  $16\frac{1}{4} \times 14$  in.

(41.3 × 35.6 cm)

Inscribed (upper left, on scrolls):

V:MOERKERKEN / NYKERKEN

Arms (upper left) of the sitters

The Jack and Belle Linsky Collection, 1982

1982.60.30



1982.60.30



89.15.15

***Portrait of a Seated Man***Oil on wood,  $14\frac{1}{8} \times 12$  in.

(35.9 × 30.5 cm)

Marquand Collection, Gift of Henry G.

Marquand, 1889

89.15.15

**Gerard ter Borch**

Dutch, 1617–1681

***A Woman Playing the Theorbo for a Cavalier***

Oil on wood, 14 $\frac{1}{2}$  × 12 $\frac{3}{4}$  in.  
(36.8 × 32.4 cm)

Bequest of Benjamin Altman, 1913  
14.40.617


14.40.617



49.7.38

***Curiosity***

Oil on canvas, 30 × 24 $\frac{1}{2}$  in.  
(76.2 × 62.2 cm)

The Jules Bache Collection, 1949  
49.7.38

***Burgomaster Jan van Duren*** (1613–1687)

Oil on canvas, 32 × 26 in.  
(81.3 × 66 cm)

Signed and inscribed: (center left) GTB  
[monogram]; (verso) JAN VAN DUREN

BURGEMEESTER EN CAMERAAR VAN DEVENTER  
(Jan van Duren, burgomaster and treasurer of  
Deventer)

Robert Lehman Collection, 1975

1975.1.141

ROBERT LEHMAN COLLECTION

***Margaretha van Haexbergen*** (1614–1676),  
***Wife of Jan van Duren***

Pendant to 1975.1.141

Oil on canvas, 32 × 26 in.  
(81.3 × 66 cm)

Robert Lehman Collection, 1975

1975.1.142

ROBERT LEHMAN COLLECTION



1975.1.141



1975.1.142

**Abraham van Cuylenborch**

Dutch, active by 1639, died 1658

***Bacchus and Nymphs***

Oil on wood, 22 $\frac{7}{8}$  × 28 $\frac{3}{8}$  in.  
(58.1 × 72.1 cm)

Signed (lower left): AvC·[monogram]f

Bequest of Collis P. Huntington, 1900

25.110.37



25.110.37



22.45.10

**Pieter van Overschee**

Dutch, active about 1645–61

***Still Life of Fruit and Game***

Oil on wood, 32 $\frac{7}{8}$  × 46 $\frac{3}{4}$  in.  
(83.5 × 118.7 cm)

Signed and dated (right, on table): Pieter van  
Overschee f. 1645·

Bequest of Grace Wilkes, 1921

22.45.10



1971.48



53.155

**Philips Wouwermans**

Dutch, 1619–1668

***A Man and Woman on Horseback***Oil on wood, 12<sup>1</sup>/<sub>8</sub> × 16<sup>1</sup>/<sub>4</sub> in.

(30.8 × 41.3 cm)

Signed (lower left): PHLSW [monogram]

Purchase, Pfeiffer Fund, Joseph Pulitzer Bequest, and Gift of Dr. Ernest G. Stillman, by exchange, 1971

1971.48

**Otto Marseus van Schrieck**

Dutch, 1619–1678

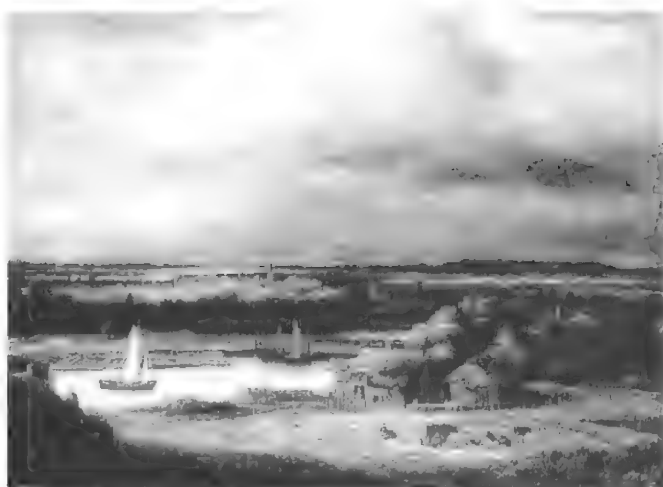
***Still Life with Poppy, Insects, and Reptiles***Oil on canvas, 26<sup>7</sup>/<sub>8</sub> × 20<sup>3</sup>/<sub>4</sub> in.

(68.3 × 52.7 cm)

Signed (lower left): otho Marseus / van Schrieck fecit

Rogers Fund, 1953

53.155



63.43.2



11.144

**Philips Koninck**

Dutch, 1619–1688

***Wide River Landscape***Oil on canvas, 16<sup>1</sup>/<sub>4</sub> × 22<sup>7</sup>/<sub>8</sub> in.

(41.3 × 58.1 cm)

Anonymous Gift, 1963

63.43.2

***Landscape***Oil on canvas, 56<sup>3</sup>/<sub>8</sub> × 68<sup>1</sup>/<sub>4</sub> in.

(143.2 × 173.4 cm)

Signed and dated (lower right): P. koninck / 164[9?]

John Stewart Kennedy Fund, 1911

11.144



1980.4



39.184.20

***An Extensive Wooded Landscape***Oil on canvas, 32<sup>3</sup>/<sub>4</sub> × 44<sup>5</sup>/<sub>8</sub> in.

(83.2 × 113.3 cm)

Signed (lower left): P. Koninck.

Purchase, Mr. and Mrs. David T. Schiff and George T. Delacorte Jr. Gifts, special funds, and Bequest of Mary Cushing Fosburgh and other gifts and bequests, by exchange, 1980

1980.4

**Dutch Painter**

third quarter 17th century

***The Ark***Oil on canvas, 46<sup>1</sup>/<sub>4</sub> × 61<sup>1</sup>/<sub>4</sub> in.

(117.5 × 155.6 cm)

Gift of James DeLancey Verplanck and John Bayard Rodgers Verplanck, 1939

39.184.20

AMERICAN DECORATIVE ARTS

**Willem Kalf**

Dutch, 1619–1693

***Interior of a Kitchen***

Oil on wood, 10<sup>1</sup>/<sub>2</sub> × 12<sup>1</sup>/<sub>2</sub> in.

(26.7 × 31.8 cm)

Signed (on chest): KALF

Purchase, 1871

71.69



71.69

***Still Life with Fruit, Glassware, and a Wan-li Bowl***

Oil on canvas, 23 × 20 in. (58.4 × 50.8 cm)

Signed and dated (lower right): W.KALF 1659.

Maria DeWitt Jesup Fund, 1953

53.III



53.III

**Jan Victors**

Dutch, 1620–1676

***Abraham's Parting from the Family of Lot***

Oil on canvas, 58 × 65<sup>1</sup>/<sub>8</sub> in.

(147.3 × 165.4 cm)

Signed (right): Jan Victors

Purchase, 1871

71.170



71.170

**Nicolaas Berchem**

Dutch, 1620–1683

***Rest***

Oil on wood, 17 × 13<sup>1</sup>/<sub>2</sub> in.

(43.2 × 34.3 cm)

Signed (lower left): Berchem

Purchase, 1871

71.125



71.125

**Aelbert Cuyp**

Dutch, 1620–1691

***Piping Shepherds***

Oil on canvas, 35<sup>3</sup>/<sub>4</sub> × 47 in.

(90.8 × 119.4 cm)

Signed (lower right): A cuyp. F.

Bequest of Collis P. Huntington, 1900

25.110.15



25.110.15

***Starting for the Hunt: Michiel (1638–1653) and Cornelis Pompe van Meerdervoort (1639–1680) with Their Tutor and Coachman***

This painting was installed until 1680 over a fireplace in the Meerdervoort house, near Zwijndrecht, for which it was painted.

Oil on canvas, 43<sup>1</sup>/<sub>4</sub> × 61<sup>1</sup>/<sub>2</sub> in.

(109.9 × 156.2 cm)

Signed (lower left): A. cuyp. fecit.

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.20



32.100.20





1973.155.2



14.40.616

***Landscape with the Flight into Egypt***Oil on wood, 18 × 22<sup>7</sup>/<sub>8</sub> in.

(45.7 × 58.1 cm)

Signed (lower left): A:C

Bequest of Josephine Bieber, in memory of her husband, Siegfried Bieber, 1970

1973.155.2

***Young Herdsmen with Cows***Oil on canvas, 44<sup>1</sup>/<sub>8</sub> × 52<sup>1</sup>/<sub>8</sub> in.

(112.1 × 132.4 cm)

Signed (bottom left): A : cuyp.

Bequest of Benjamin Altman, 1913

14.40.616

**Style of Aelbert Cuyp**

Dutch, 17th century

***Children and a Cow***Oil on wood, 17<sup>1</sup>/<sub>4</sub> × 21<sup>1</sup>/<sub>2</sub> in.

(43.8 × 54.6 cm)

Inscribed (lower right): A. cuyp.

Bequest of Mariana Griswold Van Rensselaer, in memory of her father, George Griswold,

1934

34.83.1



34.83.1



1971.254

**Abraham van Beyeren**

Dutch, 1620/21–1690

***Still Life with Lobster and Fruit***

Oil on wood, 38 × 31 in. (96.5 × 78.7 cm)

Signed (left, on table): ·AVB· [monogram] f

Anonymous Gift, 1971

1971.254

**Quiringh Gerritsz. van Brekelenkam**

Dutch, born about 1620, died 1668

***The Spinner***Oil on wood, 19 × 25<sup>1</sup>/<sub>4</sub> in.

(48.3 × 64.1 cm)

Signed and dated (on spinning wheel): Q v B

1653

Purchase, 1871

71.110



71.110



32.100.19

***Sentimental Conversation***Oil on wood, 16<sup>1</sup>/<sub>4</sub> × 13<sup>7</sup>/<sub>8</sub> in.

(41.3 × 35.2 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.19

**Gerbrand van den Eeckhout**

Dutch, 1621–1674

***Isaac Blessing Jacob***

Oil on canvas,  $39\frac{5}{8} \times 50\frac{1}{2}$  in.

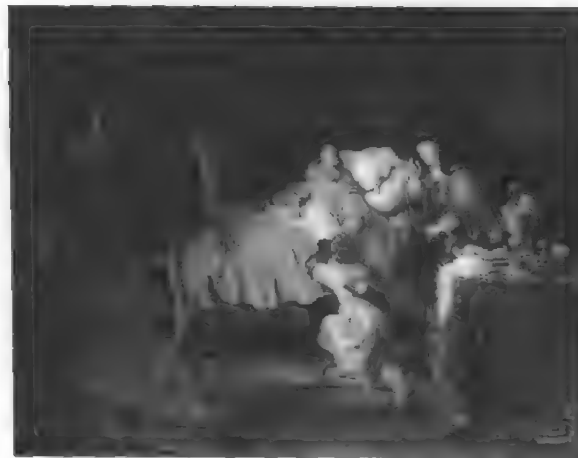
(100.6  $\times$  128.3 cm)

Signed and dated (lower center): G V

-eckhout / A<sup>n</sup> 1642

Bequest of Collis P. Huntington, 1900

25.110.16



25.110.16



26.260.8

***A Musical Party***

Oil on canvas,  $20 \times 24\frac{1}{2}$  in.

(50.8  $\times$  62.2 cm)

Bequest of Annie C. Kane, 1926

26.260.8

**Jan Abrahamsz. Beerstraaten**

Dutch, 1622–1666

***Skating at Slooten, near Amsterdam***

Oil on canvas,  $36\frac{1}{4} \times 51\frac{5}{8}$  in.

(92.1  $\times$  131.1 cm)

Signed and inscribed (lower right): Slooten /

J. Beerstraaten / Pingit

Rogers Fund, 1911

11.92



11.92



30.95.260

**Emanuel Murant**

Dutch, born 1622, died about 1700

***The Old Castle***

Oil on wood,  $15\frac{5}{8} \times 21\frac{7}{8}$  in.

(39.7  $\times$  55.6 cm)

Theodore M. Davis Collection, Bequest of

Theodore M. Davis, 1915

30.95.260

**Johannes Lingelbach**

Dutch, 1622–1674

***Peasants Dancing***

Oil on canvas,  $26\frac{1}{2} \times 29\frac{1}{2}$  in.

(67.3  $\times$  74.9 cm)

Signed and dated (lower center, on bench):

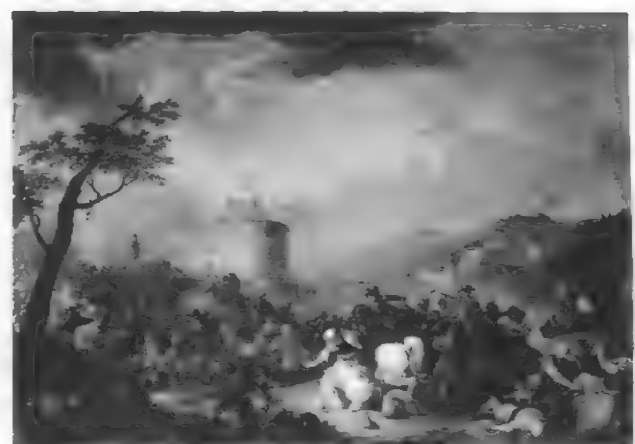
J:lingelbach 165[1?]

Purchase, 1871

71.123



71.123



71.23

***Battle Scene***

Oil on canvas,  $44\frac{3}{8} \times 63\frac{1}{4}$  in.

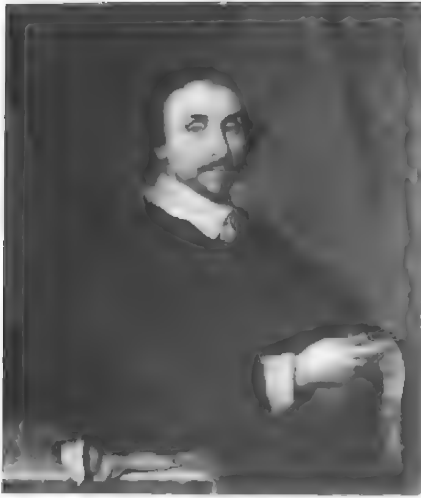
(112.7  $\times$  160.7 cm)

Signed and dated (bottom center, on tree

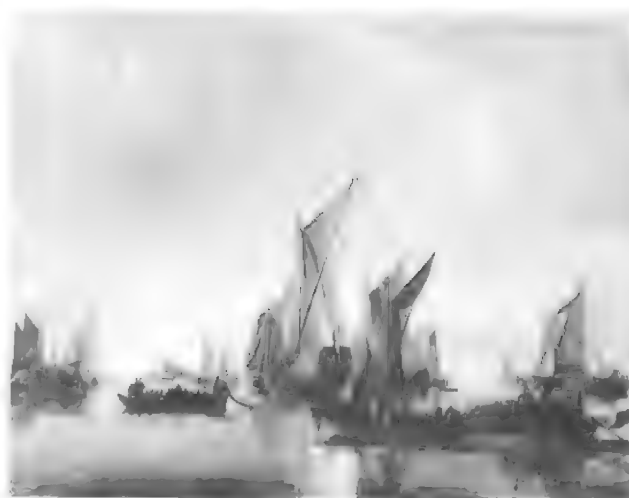
trunk): I / LIN[G]ELBACH / fe / 1671

Purchase, 1871

71.23



41.116.3



12.31

**Cornelis Jonson van Ceulen the Younger**

Dutch, born after 1622, died after 1698

*Portrait of a Man with a Watch*

Oil on canvas, 33 × 27<sup>3</sup>/<sub>4</sub> in.

(83.8 × 70.5 cm)

Signed and dated (lower left): Cornelius Jonson / van Ceulen / Junior / 1657

Given in memory of Felix M. Warburg by his wife and children, 1941

41.116.3

**Jan van de Cappelle**

Dutch, 1624/26–1679

*The Mouth of the Scheldt*

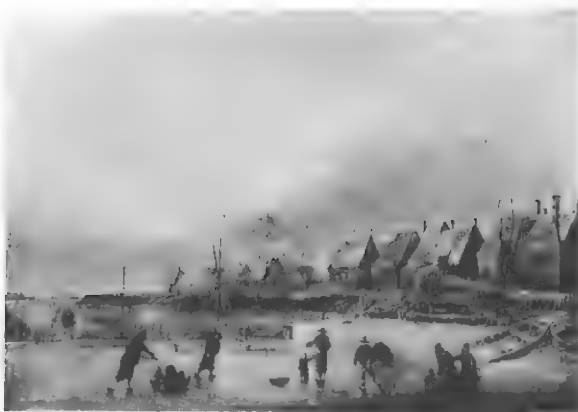
Oil on wood, 27<sup>1</sup>/<sub>2</sub> × 36<sup>3</sup>/<sub>8</sub> in.

(69.9 × 92.4 cm)

Signed (lower right): J.V. Cappelle

Francis L. Leland Fund, 1912

12.31



32.100.16



1976.100.23

*Winter Scene*

Oil on wood, 13<sup>3</sup>/<sub>8</sub> × 19<sup>1</sup>/<sub>2</sub> in.

(34 × 49.5 cm)

Signed (lower right): J.V. DE CAPPELLE

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.16

**Barent Fabritius**

Dutch, 1624–1673

*Hagar and Ishmael*

Oil on wood, 19<sup>1</sup>/<sub>2</sub> × 14 in.

(49.5 × 35.6 cm)

Bequest of Harry G. Sperling, 1971

1976.100.23

**Abraham Hondius**

Dutch, 1625–1695

*Christ among the Doctors*

Oil on wood, 15 × 19<sup>1</sup>/<sub>2</sub> in.

(38.1 × 49.5 cm)

Signed and dated (lower left): Abraham Hondius / 1668

Gift of Dr. and Mrs. Carl F. Culicchia, 1974

1974.368



1974.368



46.13.2

**Jan Havicksz. Steen**

Dutch, 1626–1679

*The Lovesick Maiden*

Oil on canvas, 34 × 39 in. (86.4 × 99.1 cm)

Signed (lower right): i STEEN

Bequest of Helen Swift Neilson, 1945

46.13.2

**Jan Havicksz. Steen**

Dutch, 1626–1679

***The Dissolute Household***

Oil on canvas, 42½ × 35½ in.

(108 × 90.2 cm)

Signed (lower right): I. STEEN

The Jack and Belle Linsky Collection, 1982

1982.60.31

***Merry Company on a Terrace***

Oil on canvas, 55½ × 51¼ in.

(141 × 131.4 cm)

Signed (lower right): JSteen [initials in monogram]

Fletcher Fund, 1958

58.89

**Gabriel Metsu**

Dutch, 1629–1667

***Tavern Scene***

Oil on wood, 14¾ × 12⅝ in.

(36.5 × 32.1 cm)

Signed (on table leg): GMetsu. [initials in monogram]

Bequest of William H. Herriman, 1920

21.134.5



1982.60.31



58.89



21.134.5



91.26.11



17.190.20



1982.60.32



1992.133

***A Musical Party***Oil on canvas, 24<sup>1</sup>/<sub>2</sub> × 21<sup>3</sup>/<sub>8</sub> in.

(62.2 × 54.3 cm)

Signed, dated, and inscribed: (lower left, on paper) GMetsu [initials in monogram] / 1659; (on dowel at top of map) NOVISS[1]MA HOL[LANDIA . . .] (newest [map of the provinces of] Hol[land and West Friedland]) [The map, by Balthasar Florisz. van Berckenrode, was first published by Willem Jansz. Blaeu in 1620, and this is one of the two later editions, revised and reissued by Claes Jansz. Visscher in 1651 and 1656.] Marquand Collection, Gift of Henry G. Marquand, 1890

91.26.11

***The Visit to the Nursery***Oil on canvas, 30<sup>1</sup>/<sub>2</sub> × 32 in. (77.5 × 81.3 cm)

Signed and dated (left, above door): G.Metsu 1661

Gift of J. Pierpont Morgan, 1917

17.190.20

***Woman Seated at a Window***

It is probable that this picture and the Huntsman (Mauritshuis, The Hague)—similarly signed and dated 1661—were pendants.

Oil on wood, 10<sup>7</sup>/<sub>8</sub> × 8<sup>7</sup>/<sub>8</sub> in. (27.6 × 22.5 cm)

Signed (bottom center): G. Metsu

The Jack and Belle Linsky Collection, 1982

1982.60.32

***Samuel van Hoogstraten***

Dutch, 1627–1678

***The Annunciation of the Death of the Virgin***Oil on canvas, 26 × 20<sup>3</sup>/<sub>4</sub> in. (66 × 52.7 cm)

Signed (lower left): S.v.H.

Purchase, Rogers Fund and Joseph Pulitzer Bequest, 1992

1992.133

***Jacob Isaacksz. van Ruisdael***

Dutch, 1628/29–1682

***Landscape with a Village in the Distance***

Oil on wood, 30 × 43 in. (76.2 × 109.2 cm)

Signed and dated (lower right): Jv Rü[is]dael [initials in monogram] 1646

Bequest of Adele L. Lehman, in memory of Arthur Lehman, 1965

65.181.10

***The Forest Stream***Oil on canvas, 39<sup>1</sup>/<sub>4</sub> × 50<sup>7</sup>/<sub>8</sub> in.

(99.7 × 129.2 cm)

Signed (lower right): JvRüisd[ae]l [initials in monogram]

Marquand Collection, Gift of Henry G. Marquand, 1889

89.15.4



65.181.10



89.15.4



**Jacob Isaacksz. van Ruisdael**

Dutch, 1628/29–1682

***Wheat Fields***

Oil on canvas, 39<sup>3</sup>/<sub>8</sub> × 51<sup>1</sup>/<sub>4</sub> in.

(100 × 130.2 cm)

Signed (lower right): JvRuisdael [initials in monogram]

Bequest of Benjamin Altman, 1913

14.40.623



14.40.623



32.100.14

***Grainfields***

Oil on canvas, 18<sup>1</sup>/<sub>2</sub> × 22<sup>1</sup>/<sub>2</sub> in.

(47 × 57.2 cm)

Signed (lower right): JvRuisdael [initials in monogram]

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.14

***Mountain Torrent***

Oil on canvas, 21<sup>1</sup>/<sub>4</sub> × 16<sup>1</sup>/<sub>2</sub> in.

(54 × 41.9 cm)

Bequest of Collis P. Huntington, 1900

25.110.18



25.110.18



29.100.7

**Pieter de Hooch**

Dutch, 1629–1684

***The Visit***

Oil on wood, 26<sup>3</sup>/<sub>4</sub> × 23 in.

(67.9 × 58.4 cm)

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.7

***A Woman and Two Men in an Arbor***

Oil on wood; overall 17<sup>3</sup>/<sub>8</sub> × 14<sup>3</sup>/<sub>4</sub> in.

(44.1 × 37.5 cm); painted surface

17 × 14<sup>3</sup>/<sub>8</sub> in. (43.2 × 36.5 cm)

Signed (lower left, largely illegible): P. [de hoogh?]

Bequest of Harry G. Sperling, 1971

1976.100.25



1976.100.25



14.40.613

***Interior with a Young Couple***

Oil on canvas, 21<sup>5</sup>/<sub>8</sub> × 24<sup>3</sup>/<sub>4</sub> in.

(54.9 × 62.9 cm)

Bequest of Benjamin Altman, 1913

14.40.613



1975.1.144



32.100.15

***Interior with Figures***

Oil on canvas, 23 × 27 in. (58.4 × 68.6 cm)

Signed (on stretcher of chair): P. D. HOOCH

Robert Lehman Collection, 1975

1975.1.144

ROBERT LEHMAN COLLECTION

***The Maidservant***Oil on canvas, 24<sup>1</sup>/<sub>4</sub> × 20<sup>1</sup>/<sub>2</sub> in.

(61.5 × 52.1 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.15

***Paying the Hostess***Oil on canvas, 37<sup>1</sup>/<sub>4</sub> × 43<sup>3</sup>/<sub>4</sub> in.

(94.6 × 111.1 cm)

Signed (upper right, on beam): P. d. Hoogh.

Gift of Stuart Borchard and Evelyn B. Metzger, 1958

58.144



58.144



1975.1.143

***Card Players***

Oil on canvas, 27 × 23 in. (68.6 × 58.4 cm)

Signed (on wall above baseboard): PDH

Robert Lehman Collection, 1975

1975.1.143

ROBERT LEHMAN COLLECTION

***Cornelis Bisschop***

Dutch, 1634–1674

***A Young Woman and a Cavalier***Oil on canvas, 38<sup>1</sup>/<sub>2</sub> × 34<sup>3</sup>/<sub>4</sub> in.

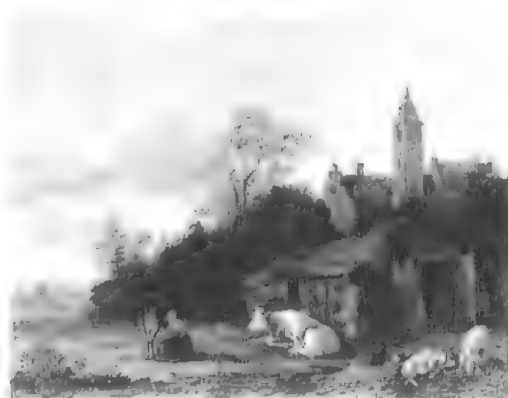
(97.8 × 88.3 cm)

The Jack and Belle Linsky Collection, 1982

1982.60.33



1982.60.33



32.100.12

***Anthonie van Borssum***

Dutch, 1630/31–1677

***Barnyard Scene***

Oil on canvas, 20 × 27 in.

(50.8 × 68.6 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.12

**Johannes Vermeer**

Dutch, 1632–1675

***A Maid Asleep***

Oil on canvas,  $34\frac{1}{2} \times 30\frac{1}{8}$  in.

(87.6 × 76.5 cm)

Signed (left, above girl's head): I·VMeer·

[VM in monogram]

Bequest of Benjamin Altman, 1913

14.40.611

***Woman with a Lute***

Oil on canvas,  $20\frac{1}{4} \times 18$  in.

(51.4 × 45.7 cm)

Inscribed (on map): EUROPA

Bequest of Collis P. Huntington, 1900

25.110.24

***Young Woman with a Water Jug***

Oil on canvas,  $18 \times 16$  in. (45.7 × 40.6 cm)

Marquand Collection, Gift of Henry G.

Marquand, 1889

89.15.21



14.40.611



25.110.24



**Johannes Vermeer**

Dutch, 1632–1675

***Portrait of a Young Woman***

Oil on canvas,  $17\frac{1}{2} \times 15\frac{3}{4}$  in.

(44.5  $\times$  40 cm)

Signed (upper left): J.VMeer. [initials in monogram]

Gift of Mr. and Mrs. Charles Wrightsman, in memory of Theodore Rousseau Jr., 1979

1979.396.1



1979.396.1

***Allegory of the Faith***

Oil on canvas, 45  $\times$  35 in. (114.3  $\times$  88.9 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.18



32.100.18





49.7.40



71.116



41.116.2



14.40.629



20.155.6



1971.73

**Style of Johannes Vermeer**

first quarter 20th century

***Young Woman Reading***Oil on canvas,  $7\frac{3}{4} \times 5\frac{3}{4}$  in.

(19.7 × 14.6 cm)

The Jules Bache Collection, 1949

49.7.40

**Roelof van Vries**

Dutch, born 1630/31, probably died after 1681

***The Pigeon House***Oil on canvas,  $14\frac{1}{2} \times 12$  in.

(36.8 × 30.5 cm)

Signed (lower right): v[R]IES

Purchase, 1871

71.116

**Willem Drost**

Dutch, active 1652–80

***Portrait of a Man***Oil on canvas,  $34\frac{1}{8} \times 28\frac{1}{2}$  in.

(86.7 × 72.4 cm)

Signed and inscribed (lower left): Wilhelm

Drost f / Amsterdam

Given in memory of Felix M. Warburg by his wife and children, 1941

41.116.2

**Copy after Willem Drost**

Dutch, second half 17th century

***Portrait of a Woman***The painting is a copy with variations of Drost's *Young Woman Wearing Pearl Jewelry* (Gemäldegalerie, Dresden).Oil on canvas,  $33\frac{1}{8} \times 24\frac{1}{2}$  in.

(84.1 × 62.2 cm)

Inscribed (lower right): [illegible]

Bequest of Benjamin Altman, 1913

14.40.629

**Willem van de Velde the Younger**

Dutch, 1633–1707

***Entrance to a Dutch Port***Oil on canvas,  $25\frac{7}{8} \times 30\frac{5}{8}$  in.

(65.7 × 77.8 cm)

Signed (lower left): w.v.v.

Bequest of William K. Vanderbilt, 1920

20.155.6

**Nicolaes Maes**

Dutch, 1634–1693

***Abraham Dismissing Hagar and Ishmael***Oil on canvas,  $34\frac{1}{2} \times 27\frac{1}{2}$  in.

(87.6 × 69.9 cm)

Signed and dated (lower center, on step):

NMAES. [first four letters in ligature] 1653

Gift of Mrs. Edward Brayton, 1971

1971.73

**Nicolaes Maes**

Dutch, 1634–1693

***Young Girl Peeling Apples***

Oil on wood,  $21\frac{1}{2} \times 18$  in.

(54.6  $\times$  45.7 cm)

Bequest of Benjamin Altman, 1913

14.40.612



14.40.612

***The Lacemaker***

Oil on canvas,  $17\frac{3}{4} \times 20\frac{3}{4}$  in.

(45.1  $\times$  52.7 cm)

Signed (on base of child's chair): N.MAES.

The Friedsam Collection, Bequest of Michael

Friedsam, 1931

32.100.5



32.100.5



11.149.3



11.149.2

**Ingena Rotterdam** (died 1704), *Betrothed of Admiral Jacob Binckes*

Oil on canvas,  $17\frac{1}{4} \times 13$  in.

(43.8 × 33 cm)

Signed and dated (lower right): Maes / 1676

Gift of J. Pierpont Morgan, 1911

11.149.3

**Admiral Jacob Binckes** (died 1677)

Pendant to 11.149.3

Oil on canvas,  $17\frac{1}{4} \times 12\frac{7}{8}$  in.

(43.8 × 32.7 cm)

Signed (lower right): MAAS

Gift of J. Pierpont Morgan, 1911

11.149.2

**Portrait of a Woman**

Oil on canvas,  $44 \times 35\frac{1}{4}$  in.

(111.8 × 89.5 cm)

Rogers Fund, 1906

06.1325



06.1325



1980.203.5

**Jakob Ochtervelt**

Dutch, 1634–1682

**The Love Letter**

Oil on canvas,  $36 \times 25$  in.

(91.4 × 63.5 cm)

Partial and Promised Gift of Mr. and Mrs.

Walter Mendelsohn, 1980

1980.203.5

**Eglon Hendrik van der Neer**

Dutch, 1634–1703

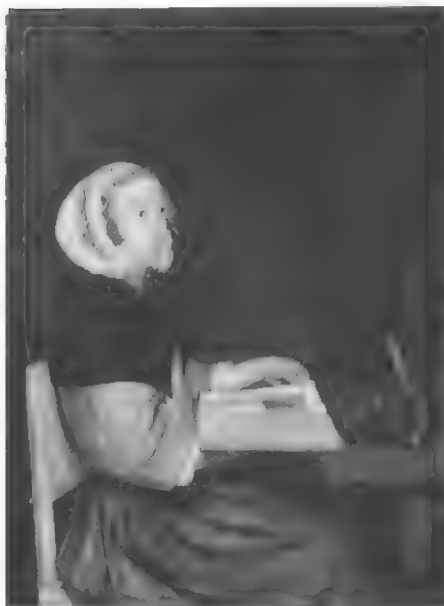
**The Reader**

Oil on canvas,  $15 \times 11$  in. (38.1 × 27.9 cm)

Inscribed (falsely, lower right, with initials of Gerard ter Borch): GTB [monogram]

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.9



32.100.9



60.71.3

**Frans van Mieris the Elder**

Dutch, 1635–1681

**The Serenade**

Oil on wood, arched top,  $5\frac{3}{4} \times 4\frac{3}{8}$  in.

(14.6 × 11.1 cm)

Bequest of Lillian S. Timken, 1959

60.71.3

**Jan van der Heyden**

Dutch, 1637–1712

***The Huis ten Bosch Seen from the Back***

Oil on wood,  $15\frac{3}{8} \times 21\frac{3}{4}$  in.

(39.1 × 55.2 cm)

Signed (lower left): Ivd Heyde[n]

Anonymous Gift, 1964

64.65.2



64.65.2



64.65.3

***The Huis ten Bosch Seen from the Side***

Pendant to 64.65.2

Oil on wood,  $15\frac{3}{8} \times 21\frac{3}{8}$  in.

(39.1 × 54.9 cm)

Signed (lower right): I·V·D·Heyden

Anonymous Gift, 1964

64.65.3

**Meindert Hobbema**

Dutch, 1638–1709

***Entrance to a Village***

Oil on wood,  $29\frac{1}{2} \times 43\frac{3}{8}$  in.

(74.9 × 110.2 cm)

Signed (lower right): m [Ho]bb[ema]

Bequest of Benjamin Altman, 1913

14.40.614



14.40.614



50.145.22

***Woodland Road***

Oil on canvas,  $37\frac{1}{4} \times 51$  in.

(94.6 × 129.5 cm)

Signed (lower right): m. Hobbema

Bequest of Mary Stillman Harkness, 1950

50.145.22

**Melchior d'Hondecoeter**

Dutch, 1636–1695

***Peacocks***

Oil on canvas,  $74\frac{7}{8} \times 53$  in.

(190.2 × 134.6 cm)

Signed and dated (center right):

MDHondecoeter. / AN 1683

Gift of Samuel H. Kress, 1927

27.250.1



27.250.1



89.15.6

**Caspar Netscher**

Dutch, 1639–1684

***The Card Party***

Oil on canvas,  $19\frac{3}{4} \times 17\frac{3}{4}$  in.

(50.2 × 45.1 cm)

Signed and dated (on stretcher of stool):

CNetsch[er] / [1]66[ ]

Marquand Collection, Gift of Henry

G. Marquand, 1889

89.15.6



71.70



60.55.1

**Pieter Cornelisz. van Slingeland**

Dutch, 1640–1691

***Portrait of a Man***Oil on wood,  $14\frac{1}{2} \times 11\frac{3}{4}$  in. (36.8 × 29.8 cm)

Signed (lower left): P·V· Slingeland fecit

Purchase, 1871

71.70

**Attributed to Pieter Cornelisz. van Slingeland*****Portrait of a Man***Oil on copper, oval,  $3\frac{3}{8} \times 2\frac{1}{2}$  in.

(8.6 × 6.4 cm)

Bequest of Rupert L. Joseph, 1959

60.55.1

**Gerard de Laireesse**

Dutch, 1641–1711

***Apollo and Aurora***Oil on canvas,  $80\frac{1}{2} \times 76\frac{1}{8}$  in.

(204.5 × 193.4 cm)

Signed and dated (lower left): G. Laireesse f

... 1671

Gift of Manuel E. and Ellen G. Rionda, 1943

43.118



43.118



50.55

**Jan Weenix**

Dutch, 1642–1719

***Falconer's Bag***Oil on canvas,  $52\frac{3}{4} \times 43\frac{3}{4}$  in. (134 × 111.1 cm)

Signed and dated (upper right): Jan Weenix

Fecit A° 1695

Rogers Fund, 1950

50.55

**Godfried Schalcken**

Dutch, 1643–1706

***Cephalus and Procris***Oil on canvas,  $25\frac{1}{2} \times 31\frac{3}{8}$  in. (64.8 × 79.7 cm)

Signed (upper left): G. Schalcken

Rogers Fund, 1974

1974.109



1974.109



71.19

**Edwaert Collier**

Dutch, active by 1662, died after 1706

***Vanitas***Oil on wood,  $37 \times 44\frac{1}{8}$  in. (94 × 112.1 cm)

Signed and dated (left, on book): ·EC·

[monogram] / 1662

Inscribed: (lower left, on ring) E.K; (lower left,

on book) Almanach . . . ; (center, on

bookmark) VANITAS; (lower center, on print)

IACOB. CATZ. RIDDER RAED / PENSION. VAN.

H. M. HEEREN. / STATEN. VAN. HOLLANT.

CVRAT. (Jacob Cats, grand pensionary of their

majesties the lords of the States General of

Holland); (right, on book) DE DERDE ENDE /

VIERDE DECAS DER SER. / MOONEN HENRCHI

BVLLINGE / . . . (The third and fourth *decas*

of the sermons of Hendrick Bullinge . . . )

Purchase, 1871

71.19



# Matthys Naiveu

Dutch, 1647–?1721

## *The Newborn Baby*

Oil on canvas, 25<sup>1</sup>/<sub>4</sub> × 31<sup>1</sup>/<sub>2</sub> in.

(64.1 × 80 cm)

Signed and dated (lower left): M: Naiveu F. / 1675

Purchase, 1871

71.160



71.160



12.195

# Jan Jansz. de Heem

Flemish, born 1650, died after 1695

## *Still Life: A Banqueting Scene*

Oil on canvas, 53<sup>1</sup>/<sub>4</sub> × 73 in.

(135.3 × 185.4 cm)

Signed: (lower left) DeHeem fc; (on napkin)

JDH [monogram]

Charles B. Curtis Fund, 1912

12.195

# Jacob de Wit

Dutch, 1695–1754

## *Children Playing with a Goat* (grisaille)

Oil on canvas, 26<sup>3</sup>/<sub>4</sub> × 41 in.

(67.9 × 104.1 cm)

Signed (lower left): de Wit

Gift of J. Pierpont Morgan, 1906

07.225.257



07.225.257

## *Allegory of Government: Wisdom Defeating Discord* (sketch for a ceiling decoration)

Oil on canvas, 20<sup>1</sup>/<sub>8</sub> × 15<sup>3</sup>/<sub>8</sub> in.

(51.1 × 39.1 cm)

Inscribed: (on shield) . . . BET . . . PROBAT;  
(on book) IN LEGIBVS SALVS (prosperity under law)

Gift of J. Pierpont Morgan, 1906

07.225.296



07.225.296

## *Allegory of the Arts* (sketch for a ceiling decoration)

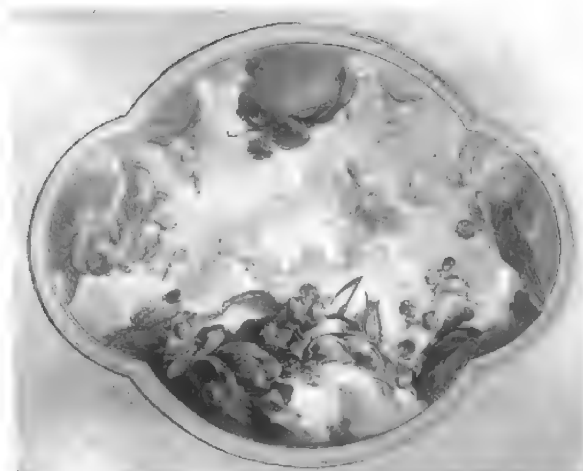
Oil on canvas, 18<sup>7</sup>/<sub>8</sub> × 23<sup>1</sup>/<sub>4</sub> in.

(47.9 × 59.1 cm)

Signed and dated (lower left): J.d.Wit / .1742

Gift of J. Pierpont Morgan, 1906

07.225.298



07.225.298

## *Apotheosis of Flora*

This sketch was for a ceiling decoration in a house at Herengracht 609, Amsterdam.

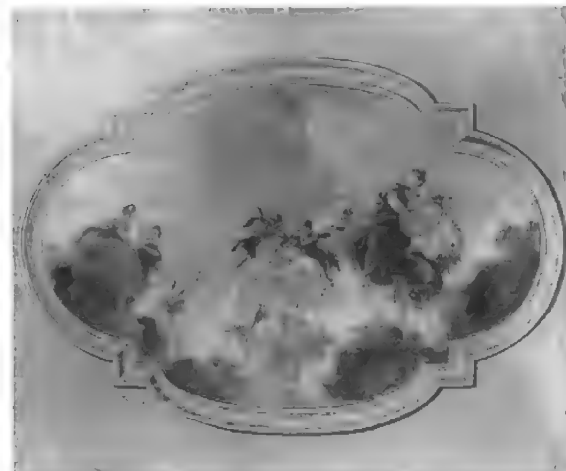
Oil on canvas, 20<sup>7</sup>/<sub>8</sub> × 24<sup>7</sup>/<sub>8</sub> in.

(53 × 63.2 cm)

Signed and dated (lower left): J.d.Wit / .1743

Gift of J. Pierpont Morgan, 1906

07.225.301



07.225.301



71.6



07.225.470

**Margareta Haverman**

Dutch, active by 1716, died after 1750

***A Vase of Flowers***Oil on wood,  $31\frac{1}{4} \times 23\frac{3}{4}$  in.

(79.4 × 60.3 cm)

Signed and dated (lower right): .Margareta.

Haverman fecit. / A 1716

Purchase, 1871

71.6

**Willem van Leen**

Dutch, 1753–1825

***Flowers in a Blue Vase***Oil on canvas, arched top,  $55 \times 29\frac{1}{8}$  in.

(139.7 × 74 cm)

Signed (bottom right): Van Leen–Fec

Gift of J. Pierpont Morgan, 1906

07.225.470

ESDA

**Jacob van Strij**

Dutch, 1756–1815

***Landscape with Cattle***Oil on wood,  $31\frac{1}{2} \times 42\frac{1}{4}$  in.

(80 × 107.3 cm)

Inscribed (lower right, falsely): A. cūyp.

Marquand Collection, Gift of Henry G.

Marquand, 1890

91.26.8

**Jan Ekels the Younger**

Dutch, 1759–1793

***Conversation Piece***Oil on canvas,  $25\frac{7}{8} \times 23\frac{1}{2}$  in.

(65.7 × 59.7 cm)

Gift of Mr. and Mrs. Bertram L. Podell, 1981

1981.239



91.26.8



1981.239

# Barend Cornelis Koekkoek

Dutch, 1803–1862

## *Winter Landscape, Holland*

Oil on wood, 14 × 17 in.

(35.6 × 43.2 cm)

Signed and dated (lower left): B C

Koek-Koek 1833

Catharine Lorillard Wolfe Collection, Bequest

of Catharine Lorillard Wolfe, 1887

87.15.30



87.15.30



87.15.45

## *Sunset on the Rhine*

Oil on canvas, 32 1/4 × 42 3/8 in.

(81.9 × 107.6 cm)

Signed and dated (lower right):

BC Koek Koek ft. / 1853

Catharine Lorillard Wolfe Collection, Bequest

of Catharine Lorillard Wolfe, 1887

87.15.45

# Paul-Jean Clays

Belgian, 1819–1900

## *Celebration of the Freedom of the Port of Antwerp, 1863*

Oil on canvas, 48 5/8 × 79 in.

(123.5 × 200.7 cm)

Signed (lower right): P.J. Clays.

Gift of the artist and an association of

gentlemen, 1881

81.5



81.5



36.162.2

# Émile van Marcke

Belgian, 1827–1890

## *The Flood Gate*

Oil on canvas, 24 1/2 × 32 1/2 in.

(62.2 × 82.6 cm)

Signed (lower left): Em van.Marcke.

Bequest of Susan P. Colgate, in memory of

her husband, Romulus R. Colgate, 1936

36.162.2

# Jozef Israëls

Dutch, 1824–1911

## *Grandmother's Treasure*

Oil on canvas, 27 × 35 5/8 in.

(68.6 × 90.5 cm)

Signed (lower left): Jozef Israëls.

Mr. and Mrs. Isaac D. Fletcher Collection,

Bequest of Isaac D. Fletcher, 1917

17.120.227



17.120.227



87.8.13

## *Expectation*

Oil on canvas, 71 1/2 × 54 in.

(181.6 × 137.2 cm)

Signed (lower left): Jozef Israëls

Gift of George I. Seney, 1887

87.8.13

**Alfred Stevens**

Belgian, 1823–1906

***After the Ball***Oil on canvas,  $37\frac{3}{4} \times 27\frac{1}{8}$  in.

(95.9 × 68.9 cm)

Signed and dated (upper left): Alfred Stevens,  
74

Gift of Estate of Marie L. Russell, 1946

46.150.1



46.150.1



87.15.56

***The Japanese Robe***Oil on canvas,  $36\frac{1}{2} \times 25\frac{1}{8}$  in.

(92.7 × 63.8 cm)

Signed (lower right): AStevens [initials in  
monogram]Catharine Lorillard Wolfe Collection, Bequest  
of Catharine Lorillard Wolfe, 1887

87.15.56

***In the Studio***Oil on canvas,  $42 \times 53\frac{1}{2}$  in.

(106.7 × 135.9 cm)

Signed and dated (lower left): AStevens  
[initials in monogram] .88.Gift of Mrs. Charles Wrightsman, 1986  
1986.339.2

1986.339.2

**Anton Mauve**

Dutch, 1838–1888

***Gathering Wood***

Oil on canvas, 16½ × 13 in.

(41.9 × 33 cm)

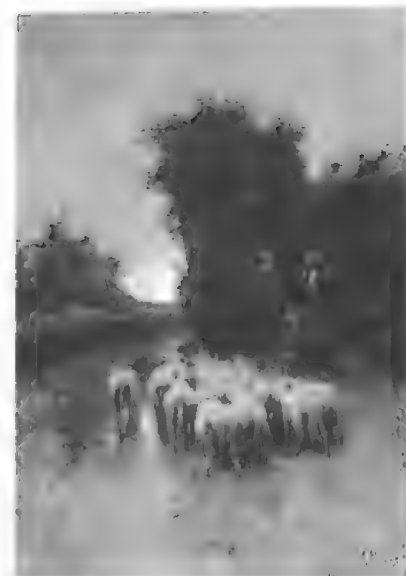
Signed (lower right): AMauve

Bequest of Richard De Wolfe Brixey, 1943

43.86.8



43.86.8



14.40.812

***Twilight***

Oil on canvas, 25⅞ × 17⅞ in.

(65.7 × 45.4 cm)

Signed (lower right): A Mauve f

Bequest of Benjamin Altman, 1913

14.40.812

***Changing Pasture***

Oil on canvas, 24 × 39⅝ in.

(61 × 100.6 cm)

Signed (lower right): AMauve

Bequest of Benjamin Altman, 1913

14.40.810

***The Return to the Fold***

Oil on canvas, 19¾ × 33⅞ in.

(50.2 × 86 cm)

Signed (lower right): AMauve f

Bequest of Benjamin Altman, 1913

14.40.816



14.40.810

***A Shepherdess and Her Flock***

Oil on canvas, 17⅞ × 25¼ in.

(45.4 × 64.1 cm)

Signed (lower right): A. Mauve f.

Gift of Cole J. Younger, 1985

1985.88



14.40.816



1985.88





81.1.662

**Guillaume Koller**

Belgian, 1829–1884

***Hugo van der Goes Painting the Portrait of Mary of Burgundy***

Oil on wood, 23<sup>3</sup>/<sub>8</sub> × 34 in.

(59.4 × 86.4 cm)

Signed (lower right): G.Koller.

Bequest of Stephen Whitney Phoenix, 1881

81.1.662

**Frederik Hendrik Kaemmerer**

Dutch, 1839–1902

***Young Woman***

Oil on canvas, 9<sup>3</sup>/<sub>4</sub> × 6<sup>1</sup>/<sub>4</sub> in.

(24.8 × 15.9 cm)

Signed (lower center): FHKAEMMERER

Catharine Lorillard Wolfe Collection, Bequest of Catharine Lorillard Wolfe, 1887

87.15.80



87.15.80



92.1.49

**Matthys Maris**

Dutch, 1839–1917

***Reverie***

Oil on canvas, 12 × 9<sup>1</sup>/<sub>4</sub> in.

(30.5 × 23.5 cm)

Signed and dated (upper right): MM

[monogram] .75.

Bequest of Elizabeth U. Coles, in memory of her son, William F. Coles, 1892

92.1.49

**Jacob Maris**

Dutch, 1837–1899

***Canal Side***

Oil on canvas, 5<sup>3</sup>/<sub>8</sub> × 7 in.

(13.7 × 17.8 cm)

Signed (lower left): J.Maris

Bequest of Margaret Crane Hurlbut, 1933

33.136.3

**Herman Willem Koekkoek**

Dutch, 1867–1929

***Mill on the Laan***

Oil on wood, 7<sup>1</sup>/<sub>2</sub> × 12 in. (19.1 × 30.5 cm)

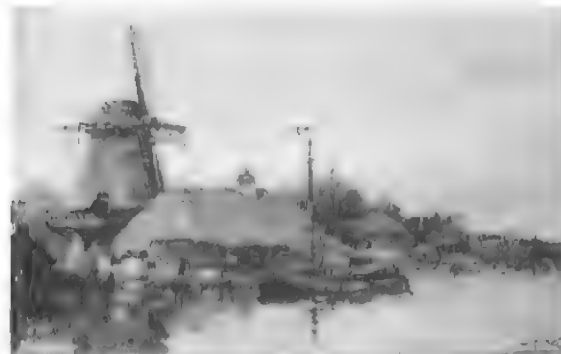
Signed (lower right): HWK.

Gift of Mr. and Mrs. Morton L. Ostow, 1975

1975.443



33.136.3



1975.443

**Northern French Painter**

about 1450

***The Crucifixion of Saint Peter with a Donor; The Legend of Saint Anthony Abbot with a Donor***

Interiors of wings from an altarpiece; exteriors (32.100.108–109) are below.

Oil on wood, each 45 × 31 in.

(114.3 × 78.7 cm)

Unidentified arms (left and right)

The Friedsam Collection, Bequest of Michael

Friedsam, 1931

32.100.110–111



32.100.110



32.100.111

***The Annunciation***

Exteriors of wings from the same altarpiece as

32.100.110–111

Oil on wood, each 45 × 31 in.

(114.3 × 78.7 cm)

Dated and inscribed: (left wing, on scroll) Ave

·gracia·plena·; (left wing, on sill, probably in

a later hand) 1451; (right wing, on scroll)

dominus·tecum·; (right wing, on ewer)

AD[M?] (possibly for ancilla domini [the

handmaid of the Lord] [Luke 1:38])

The Friedsam Collection, Bequest of Michael

Friedsam, 1931

32.100.108–109



32.100.108



32.100.109

**French Painters**

third quarter 15th century

***Portrait of a Woman, Possibly Margaret of York (1446–1503)***Oil on wood, 22<sup>7</sup>/<sub>8</sub> × 16<sup>1</sup>/<sub>4</sub> in.

(58.1 × 41.3 cm)

Robert Lehman Collection, 1975

1975.1.129

ROBERT LEHMAN COLLECTION

painted in 1480

***The Pérussis Altarpiece***

The altarpiece, painted for the Chartreuse de Bonpas near Avignon, represents Saints John the Baptist and Francis with two donors venerating the cross in a landscape with a view of Avignon. The original frame is recorded as having been dated 1480.

Oil and gold on wood; three panels, each 54<sup>1</sup>/<sub>2</sub> × 23 in. (138.4 × 58.4 cm)

Inscribed (on cross): inri

Arms (left and right) of the Pérussis (Peruzzi)

family and their motto (on scrolls held by

angels left and right) DATVM·EST·DE·SVPER·

Purchase, Mary Wetmore Shively Bequest, in

memory of her husband, Henry L. Shively,

M.D., 1954

54.195



1975.1.129



54.195



32.100.106 (recto)



32.100.107 (recto)



32.100.106 (verso)



32.100.107 (verso)



22.60.56



22.60.57

**Northern French Painters**

about 1460

*The Crucifixion* and (verso) *Saint Francis of Assisi*; *The Resurrection* and (verso) *An Abbot Saint, Possibly Saint Benedict*  
(altarpiece wings)

Oil on wood, each  $19\frac{1}{2} \times 8\frac{3}{4}$  in.

(49.5 × 22.2 cm)

Inscribed (on cross): i·n·r·i·

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.106–107

about 1480

*The Martyrdom of Saint Adrian*; *The Martyrdom of Two Saints, Possibly Ache and Acheul*

These panels are from an altarpiece originally in the abbey of Eaucourt, Arras.

Oil on canvas, transferred from wood; each, including added strips,  $22\frac{7}{8} \times 11$  in.

(58.1 × 27.9 cm)

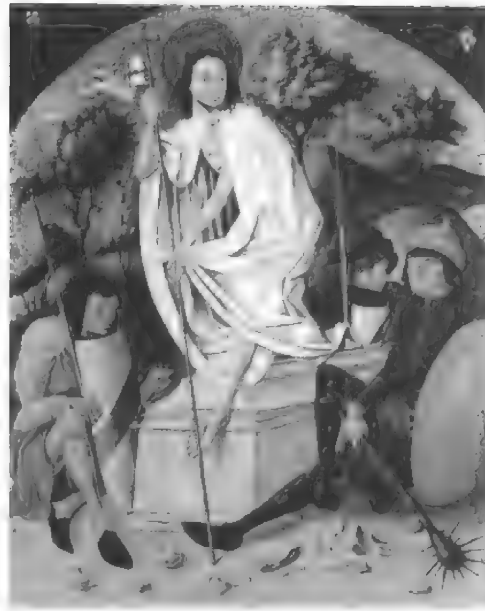
The Bequest of Michael Dreicer, 1921

22.60.56–57





32.100.112



1982.60.40

**Jean Hey**

Netherlandish, active fourth quarter 15th century

***Portrait of a Young Princess, Probably Margaret of Austria*** (1480–1530)

Oil on wood,  $13\frac{1}{2} \times 9\frac{1}{2}$  in. (34.3 × 24.1 cm)

Robert Lehman Collection, 1975

1975.1.130

ROBERT LEHMAN COLLECTION

**Northern French Painter**

about 1480

***Christ Bearing the Cross***

Oil on wood,  $14\frac{3}{4} \times 10\frac{5}{8}$  in. (37.5 × 27 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.112

**French or German Painter**

late 15th century

***The Resurrection***

Oil and silver on wood, gold ground,

$31 \times 24\frac{7}{8}$  in. (78.7 × 63.2 cm)

The Jack and Belle Linsky Collection, 1982

1982.60.40



32.100.115



1975.1.131

**French (Burgundian?) Painter**

about 1495

***Portrait of a Young Man***

Oil on wood, arched top; overall, with engaged frame,  $13 \times 10\frac{1}{8}$  in.

(33 × 25.7 cm); painted surface

$10\frac{5}{8} \times 8$  in. (27 × 20.3 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.115

**Master of the Saint Aegidius Legend**

French, about 1500

***Virgin and Child***

Oil on paper, laid down on wood,

$10\frac{1}{2} \times 7\frac{1}{4}$  in. (26.7 × 18.4 cm)

Robert Lehman Collection, 1975

1975.1.131

ROBERT LEHMAN COLLECTION



37.155



32.100.114

**French Painter**

about 1500

***Portrait of a Monk in Prayer***

Oil on wood; overall  $13\frac{1}{4} \times 9\frac{1}{2}$  in.

(33.7 × 24.1 cm); painted surface

$13\frac{1}{8} \times 9\frac{1}{2}$  in. (33.3 × 24.1 cm)

Fletcher Fund, 1937

37.155



**French Painter**

dated 1521

***Monsieur de Bellefourrière***Oil on wood, arched top; overall, with engaged frame,  $18\frac{3}{8} \times 13\frac{1}{8}$  in.

(46.7 × 33.3 cm)

Dated and inscribed: (top) 1521; (bottom, on frame) monsieur:69:de:bellefourriere

Unidentified arms (right)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.114

**Jean Bellegambe**

French, active 1504–1534

***The Le Cellier Altarpiece***

The Virgin and Child enthroned (central panel), adored by donors and Cistercian monks, presented by Saint Bernard (left wing) and an unidentified Cistercian saint (right wing); the Virgin appearing to Saint Bernard of Clairvaux (exterior)

Oil on wood, shaped top; central panel

40 × 24 in. (101.6 × 61 cm); left wing

 $37\frac{3}{4} \times 10$  in. (95.9 × 25.4 cm); right wing $37\frac{1}{2} \times 9\frac{1}{2}$  in. (95.3 × 24.1 cm)

Arms (interior of left wing, top) of the family of Saint Bernard, used by the Cistercian order, and (interior of right wing, top) of Jeanne de Boubais, abbess of the Cistercian convent of Flines

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.102

***Charles Coguin, Abbot of Anchin*** (wing of a triptych)Oil on wood, arched top,  $26\frac{3}{4} \times 11\frac{3}{8}$  in.

(67.9 × 28.9 cm)

Arms (on prie-dieu) of Abbot Coguin

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.125

**Jean Clouet**

French, active by 1516, died 1541

***Guillaume Budé*** (1467–1540)

Budé, a scholar and humanist at the court of Francis I, established the library that became the nucleus of the Bibliothèque Nationale, Paris. In about 1536 he noted that Jean Clouet had painted his portrait; a preparatory study is in the Musée Condé, Chantilly.

Oil on wood,  $15\frac{5}{8} \times 13\frac{1}{2}$  in.

(39.7 × 34.3 cm)

Inscribed: (upper left) ORONCIO [later addition incorrectly identifying the sitter as Oronce Fine (1494–1555), whom Clouet is known to have painted in 1530]; (on book, in Greek) While it seems to be good to get what one desires, the greatest good is not to desire what one does not need.

Maria DeWitt Jesup Fund, 1946

46.68



32.100.102 (exterior)



33.100.102 (interior)



32.100.125



46.68

**Corneille de Lyon**

Netherlandish, active by 1533, died 1575

***Portrait of a Man with Gloves***

This painting is one of a number formerly ascribed to the Master of the Benson Portraits and now given to Corneille by comparison with the portrait of Pierre Aymeric (Louvre, Paris) of 1534.

Oil on wood,  $8\frac{3}{8} \times 6\frac{1}{2}$  in.

(21.3 × 16.5 cm)

Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915

30.95.279



30.95.279



49.7.44



49.7.45

**Attributed to Corneille de Lyon*****Charles de Cosé*** (1506–1563), *Comte de Brissac*Oil on wood,  $6\frac{1}{2} \times 5\frac{1}{2}$  in. (16.5 × 14 cm);  
with added strips,  $8\frac{1}{2} \times 6$  in.  
(21.6 × 15.2 cm)

The Jules Bache Collection, 1949

49.7.44

***Portrait of a Man with a Black-Plumed Hat***Oil on wood,  $7 \times 5\frac{1}{2}$  in. (17.8 × 14 cm);  
with added strips,  $8\frac{1}{2} \times 6$  in.  
(21.6 × 15.2 cm)

The Jules Bache Collection, 1949

49.7.45

***Anne de Pisseleu*** (1508–1576), *Duchesse d'Étampes*Oil on wood,  $7 \times 5\frac{5}{8}$  in. (17.8 × 14.3 cm)

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.197



29.100.197



41.190.533

***Portrait of a Young Woman***Oil on wood, oval,  $5\frac{3}{4} \times 5\frac{1}{8}$  in.  
(14.6 × 13 cm)

Bequest of George Blumenthal, 1941

41.190.533

***Portrait of a Bearded Man in Black***Oil on wood,  $6\frac{3}{4} \times 6\frac{1}{4}$  in.  
(17.1 × 15.9 cm)

Bequest of George D. Pratt, 1935

1978.301.6

***Jean d'Albon de Saint-André*** (1472–1549)Oil on wood,  $6\frac{7}{8} \times 5\frac{3}{4}$  in.  
(17.5 × 14.6 cm)The Friedsam Collection, Bequest of Michael  
Friedsam, 1931

32.100.103



1978.301.6



32.100.103

**Attributed to Corneille de Lyon**

***Portrait of a Man with a Gold Chain***

Oil on wood,  $5\frac{1}{4} \times 4\frac{3}{8}$  in. (13.3  $\times$  11.1 cm)  
The Friedsam Collection, Bequest of Michael Friedsam, 1931  
32.100.129



32.100.129



1978.301.7

***Portrait of a Bearded Man in White***

Oil on wood; overall  $8\frac{1}{2} \times 6$  in.  
(21.6  $\times$  15.2 cm), including added strip of  
 $\frac{1}{2}$  in. (1.3 cm) at bottom  
Inscribed (bottom, on added strip):  
ANTOINE DE BOVRBON ROY DE NAVARRE  
Bequest of George D. Pratt, 1935  
1978.301.7

***Portrait of a Man with Gloves***

Oil on wood,  $6\frac{7}{8} \times 6\frac{1}{2}$  in.  
(17.5  $\times$  16.5 cm)  
Bequest of George Blumenthal, 1941  
41.190.532



41.190.532



1975.1.132

***Portrait of a Man***

Oil on wood,  $6\frac{5}{8} \times 5\frac{1}{2}$  in. (16.8  $\times$  14 cm)  
Robert Lehman Collection, 1975  
1975.1.132  
ROBERT LEHMAN COLLECTION

***Portrait of a Man***

Oil on wood,  $6\frac{7}{8} \times 6\frac{1}{8}$  in.  
(17.5  $\times$  15.6 cm)  
H. O. Havemeyer Collection, Bequest of Mrs.  
H. O. Havemeyer, 1929  
29.100.22

***Portrait of a Man***

Oil on wood, diameter  $3\frac{3}{4}$  in. (9.5 cm)  
The Jack and Belle Linsky Collection, 1982  
1982.60.41



29.100.22



1982.60.41



32.100.121



32.100.131

**Portrait of a Man**

Oil on wood,  $7 \times 5\frac{1}{2}$  in. (17.8 × 14 cm)  
 Inscribed (top): M de la Nove  
 The Friedsam Collection, Bequest of Michael Friedsam, 1931  
 32.100.121

**Portrait of a Man with a Pointed Collar**

Oil on wood,  $5\frac{5}{8} \times 4\frac{3}{4}$  in.  
 (14.3 × 12.1 cm)  
 The Friedsam Collection, Bequest of Michael Friedsam, 1931  
 32.100.131

**Style of Corneille de Lyon**

French, second quarter 16th century

**Portrait of a Dwarf**

Oil on wood,  $5\frac{3}{4} \times 4\frac{3}{4}$  in.  
 (14.6 × 12.1 cm)  
 The Bequest of Michael Dreicer, 1921  
 22.60.63



22.60.63



30.95.286

**Portrait of a Man**

Oil on wood,  $6\frac{7}{8} \times 5\frac{7}{8}$  in.  
 (17.5 × 14.9 cm)  
 Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915  
 30.95.286

**Portrait of a Widow**

Oil on wood,  $8\frac{3}{4} \times 7$  in. (22.2 × 17.8 cm)  
 The Friedsam Collection, Bequest of Michael Friedsam, 1931  
 32.100.113

**French Painter**

second or third quarter 16th century

**Portrait of a Man in a White Fur Coat**

Oil on wood,  $7 \times 5\frac{1}{2}$  in. (17.8 × 14 cm)  
 Gift of J. Pierpont Morgan, 1917  
 17.190.4



32.100.113



17.190.4

### Workshop of François Clouet

French, active by 1536, died 1572

#### *Henry II (1519–1559), King of France*

Oil on canvas, transferred from wood,  
61½ × 53 in. (156.2 × 134.6 cm)

Bequest of Helen Hay Whitney, 1944

45.128.12

### Style of François Clouet

French, painted shortly after 1561

#### *Charles IX (1550–1574), King of France*

Oil on wood, 12¾ × 9 in. (31.4 × 22.9 cm)

The Friedsam Collection, Bequest of Michael  
Friedsam, 1931

32.100.124

### French Painter

dated 1540

#### *Portrait of a Member of the de Thou Family*

Oil on wood, 6⅛ × 5⅜ in.

(15.6 × 13.7 cm)

Dated and inscribed (top): ·ROME 1540. MEN.  
MAR. (month of March) 'ETA.[2]8.

Arms (upper right) of the de Thou and de  
Marle families

The Bequest of Michael Dreicer, 1921

22.60.46

### Monogrammist LAM

French, active 1568–1574

#### *Portrait of a Man in White*

Oil on wood, 16⅛ × 9½ in.

(41 × 24.1 cm)

Signed, dated, and inscribed (right): ANNO

DOMINI · / 1574 · / ÆTATIS · SVÆ · / 30 · LAM

[monogram]

The Friedsam Collection, Bequest of Michael  
Friedsam, 1931

32.100.119

### French Painters

dated 1570

#### *Portrait of a Man with a High Hat*

Oil on wood, 9⅝ × 7½ in.

(24.4 × 19.1 cm)

Dated and inscribed (top): A° · 1570 · ·ÆT° ·

SVÆ · 32 ·

The Friedsam Collection, Bequest of Michael  
Friedsam, 1931

32.100.104

late 16th century

#### *Portrait of a Knight*

Oil on canvas, 47 × 35¾ in.

(119.4 × 90.8 cm)

Gift of William H. Riggs, 1913

14.25.1870

ARMS AND ARMOR



45.128.12



32.100.124



22.60.46



32.100.119



32.100.104



14.25.1870





41.48

**Master of Flora**

Italian (Fontainebleau), second half 16th century

***The Birth of Cupid***

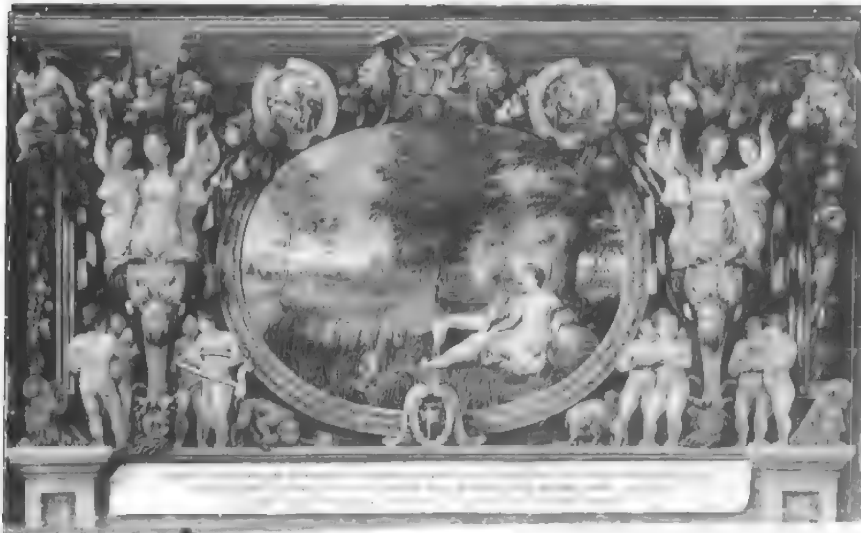
Oil on wood; overall  $42\frac{1}{2} \times 51\frac{3}{8}$  in. (108 × 130.5 cm), including added strip of  $3\frac{1}{2}$  in. (8.9 cm) at top  
Rogers Fund, 1941  
41.48

**French (Fontainebleau) Painter**

third quarter 16th century

***The Nymph of Fontainebleau***

Oil on wood,  $26 \times 47\frac{3}{4}$  in. (66 × 121.3 cm)  
Inscribed: (bottom) O PHIDIAS O APELLES  
QVIDQVAM NE ORNATIVS VESTRIS TEMPORIBVS  
EXCOGITARI POTVIT EA SCVLPTVRA CVIVS HIC  
PICTVRAM CERNITIS QVAM / FRANCISCVS  
PRIMVS FRANCORVM REX POTENTISS BONARVM  
ARTIVM AC LITERARVM PATER SVB DIANÆ A  
VENATV CŌQVIESCĒTIS / ATQVE VRNAM  
FONTISBELLAQVÆ EFFVNDENTIS STATVA DOMI  
SVÆ INCHOATAM RELIQVIT— (O Phidias, O  
Apelles, could anything more excellent have  
been devised in your times than that  
sculpture, of which you see here a picture,  
that Francis I, king of the Franks, the most  
mighty father of fine arts and literature, left  
unfinished in his home, surrounding a figure  
of Diana resting from the chase and emptying  
the urn of the Fountain of Beautiful Water);  
(below central medallion) F with a crown  
encircling the stem, within a wreath (this and  
the flaming salamander above the central  
medallion are devices of Francis I)  
Gift of Mrs. Heyward Cutting, 1942  
42.150.12



42.150.12

**French Painter**

late 16th century

***Henry III (1551–1589), King of France***

Oil on wood,  $12\frac{3}{4} \times 9\frac{7}{8}$  in. (32.4 × 25.1 cm)  
Bequest of Susan Dwight Bliss, 1966  
67.55.2



67.55.2



32.100.130

**Northern French Painter**

dated 1605

***Portrait of a Man of the Moncheaux Family***

Oil on wood; overall, with engaged frame,  $10\frac{3}{4} \times 8\frac{3}{8}$  in. (27.3 × 21.3 cm); painted surface  $9 \times 6\frac{3}{4}$  in. (22.9 × 17.1 cm)  
Dated and inscribed: (left) En Esperāt Mōcheaulx; (right) ÆTA : SVÆ.  
80 / 6 MOIS.A° 1605  
Arms (upper left) of the Moncheaux family  
The Friedsam Collection, Bequest of Michael Friedsam, 1931  
32.100.130

**Claude Deruet**

French, 1588–1660

***Departure of the Amazons***

Oil on canvas, 20 × 26 in. (50.8 × 66 cm)

Signed (bottom left): [D]ERV[ET]

Bequest of Harry G. Sperling, 1971

1976.100.6

***Battle of Amazons and Greeks***

Pendant to 1976.100.6

Oil on canvas, 20 1/4 × 26 in.

(51.4 × 66 cm)

Signed (bottom left): DERVET

Bequest of Harry G. Sperling, 1971

1976.100.7



1976.100.6



1976.100.7

**Georges de La Tour**

French, 1593–1652

***The Fortune Teller***

Oil on canvas, 40 1/8 × 48 5/8 in.

(101.9 × 123.5 cm)

Signed and inscribed: (upper right) G. de La

Tour Fecit Luneuilla Lothar: (Lunéville

Lorraine); (on young man's watch chain)

AMOR (love) FIDES (faith)

Rogers Fund, 1960

60.30

***The Penitent Magdalen***

Oil on canvas, 52 1/2 × 40 1/4 in.

(133.4 × 102.2 cm)

Gift of Mr. and Mrs. Charles Wrightsman,

1978

1978.517



60.30



**Nicolas Poussin**

French, 1594–1665

***Midas Washing at the Source of the Pactolus***

The picture, based on Ovid (*Metamorphoses* II), is the pendant to the Arcadian Shepherds (Duke of Devonshire, Chatsworth). An unfinished variant is in a private collection.

Oil on canvas, 38<sup>3</sup>/<sub>8</sub> × 28<sup>5</sup>/<sub>8</sub> in.

(97.5 × 72.7 cm)

Purchase, 1871

71.56

***The Companions of Rinaldo***

The painting illustrates an episode from Torquato Tasso's *Jerusalem Delivered* (1580).

Probably painted in the early 1630s for

Cassiano dal Pozzo (1588–1657), Rome

Oil on canvas, 46<sup>1</sup>/<sub>2</sub> × 40<sup>1</sup>/<sub>4</sub> in.

(118.1 × 102.2 cm)

Gift of Mr. and Mrs. Charles Wrightsman,

1977

1977.1.2

***The Rape of the Sabine Women***

Oil on canvas, 60<sup>7</sup>/<sub>8</sub> × 82<sup>5</sup>/<sub>8</sub> in.

(154.6 × 209.9 cm)

Harris Brisbane Dick Fund, 1946

46.160

***Blind Orion Searching for the Rising Sun***

Painted for Michel Passart, Paris, in 1658

Oil on canvas, 46<sup>7</sup>/<sub>8</sub> × 72 in.

(119.1 × 182.9 cm)

Fletcher Fund, 1924

24.45.1

***Saints Peter and John Healing the Lame Man***

The picture illustrates the first apostolic miracle (Acts 3:1–10). Painted for M.

Mercier, Lyons, in 1655

Oil on canvas, 49<sup>1</sup>/<sub>2</sub> × 65 in.

(125.7 × 165.1 cm)

Marquand Fund, 1924

24.45.2



71.56



1977.1.2



46.160



24.45.1



24.45.2



### Style of Nicolas Poussin

French, third quarter 17th century

#### *Orpheus and Eurydice*

Oil on canvas,  $47\frac{1}{2} \times 70\frac{3}{4}$  in.

(120.7  $\times$  179.7 cm)

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.20



29.100.20



06.1268

### Jacques Blanchard

French, 1600–1638

#### *Angelica and Medoro*

Oil on canvas, with added strip at top,

$47\frac{7}{8} \times 69\frac{1}{4}$  in. (121.6  $\times$  175.9 cm)

Gift of George A. Hearn, 1906

06.1268

### Philippe de Champaigne

French, 1602–1674

#### *Jean Baptiste Colbert* (1619–1683)

Oil on canvas,  $36\frac{1}{4} \times 28\frac{1}{2}$  in.

(92.1  $\times$  72.4 cm)

Dated (on paper in sitter's hand): A° 1655.

Gift of The Wildenstein Foundation Inc., 1951

51.34



51.34



1976.100.9

### Henri Mauperché

French, 1602?–1686

#### *Classical Landscape with Figures*

Oil on canvas,  $27\frac{7}{8} \times 44\frac{1}{4}$  in.

(70.8  $\times$  112.4 cm)

Bequest of Harry G. Sperling, 1971

1976.100.9

### Laurent de La Hyre

French, 1606–1656

#### *Allegory of Music*

This may be one of seven half-length figures representing the Liberal Arts, which were painted for the house of Gédéon Tallement (1613–1668) in the rue d'Angoulmois, the Marais, Paris. It was apparently flanked by Music-Making Putti (both Musée Magnin, Dijon).

Oil on canvas,  $41\frac{5}{8} \times 56\frac{3}{4}$  in.

(105.7  $\times$  144.1 cm)

Signed, dated, and inscribed: (lower left) DE

LA HIRE, / P. 1649 .; (on music, apparently

with words from a song) C'est a ce coup . . .

(It is with this drink . . .)

Charles B. Curtis Fund, 1950

50.189



50.189



08.227.1

### Gaspard Dughet

French, 1615–1675

#### *Imaginary Landscape*

Oil on canvas,  $37\frac{7}{8} \times 60\frac{1}{2}$  in.

(96.2  $\times$  153.7 cm)

Rogers Fund, 1908

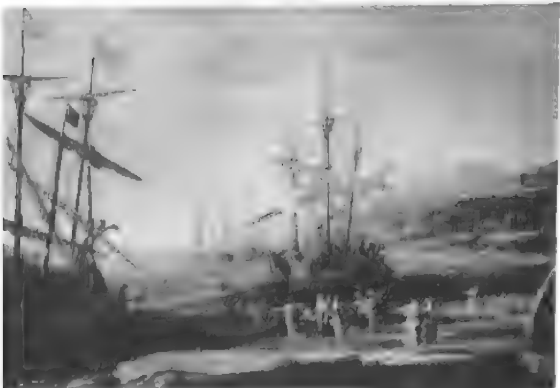
08.227.1



28.117



65.181.12



55.119



47.12



1978.205

**Claude Lorrain (Claude Gellée)**

French, 1604/5?–1682

***The Ford***Number 8 of the *Liber veritatis*, painted for an unspecified Parisian clientOil on canvas, 29<sup>1</sup>/<sub>4</sub> × 39<sup>3</sup>/<sub>4</sub> in.

(74.3 × 101 cm)

Signed and dated (lower left): CLAVD[IO F?] / ROM[AE?] [with traces of a date, no longer legible]

Fletcher Fund, 1928

28.117

***Pastoral Landscape: The Roman Campagna***Number 42 of the *Liber veritatis*, painted for an unspecified Parisian clientOil on canvas, 40 × 53<sup>1</sup>/<sub>2</sub> in.

(101.6 × 135.9 cm)

Signed (lower center): CLAUDIO Gille f [ROM?] A [signature reinforced?]

Bequest of Adele L. Lehman, in memory of Arthur Lehman, 1965

65.181.12

***The Trojan Women Setting Fire to Their Fleet***The picture illustrates a passage from Virgil's *Aeneid* (5: 604–695). Number 41 of the *Liber veritatis*, painted for Girolamo Farnese (1599–1668), RomeOil on canvas, 41<sup>3</sup>/<sub>8</sub> × 59<sup>7</sup>/<sub>8</sub> in.

(105.1 × 152.1 cm)

Signed (lower right, on rock): Cl[audio?] / ROMA [reportedly; no longer legible]

Fletcher Fund, 1955

55.119

***Sunrise***Number 109 of the *Liber veritatis*, painted for an unspecified client in Lyons, and probably a pendant to *Pastoral Landscape with the Flight into Egypt* (Gemäldegalerie, Dresden), LV 110, painted in 1647 for a M. ParassonOil on canvas, 40<sup>1</sup>/<sub>2</sub> × 52<sup>3</sup>/<sub>4</sub> in.

(102.9 × 134 cm)

Fletcher Fund, 1947

47.12

***View of La Crescenza***Number 118 of the *Liber veritatis*Oil on canvas, 15<sup>1</sup>/<sub>4</sub> × 22<sup>7</sup>/<sub>8</sub> in.

(38.7 × 58.1 cm)

Purchase, The Annenberg Fund Inc. Gift, 1978

1978.205

**Copy after Claude Lorrain**

Italian, Roman, 1630 or later

***Landscape with an Artist Drawing***

The painting is probably a contemporaneous copy of *Idyll: Landscape with a Draftsman Sketching Ruins* (Spencer Museum, University of Kansas).

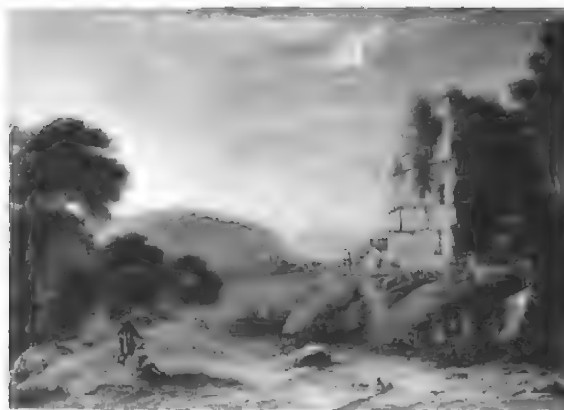
Oil on canvas, 22<sup>3</sup>/<sub>4</sub> × 32 in.

(57.8 × 81.3 cm)

Inscribed (lower right): CLAUDIO I.V. / ROMA / 1630

Bequest of Harry G. Sperling and The Alfred N. Punnett Endowment Fund, 1975

1975.152



1975.152



1984.342

**Eustache Le Sueur**

French, 1616–1655

***The Rape of Tamar***

Oil on canvas, 74<sup>1</sup>/<sub>2</sub> × 63<sup>1</sup>/<sub>2</sub> in.

(189.2 × 161.3 cm)

Purchase, Mr. and Mrs. Charles Wrightsman Gift, 1984

1984.342

**Sébastien Bourdon**

French, 1616–1671

***The Baptism of Christ***

Oil on canvas; overall 59<sup>3</sup>/<sub>4</sub> × 46<sup>1</sup>/<sub>2</sub> in.

(151.8 × 118.1 cm); painted surface (oval)

59<sup>1</sup>/<sub>8</sub> × 45<sup>1</sup>/<sub>2</sub> in. (150.2 × 115.6 cm)

Purchase, George T. Delacorte Jr. Gift, 1974

1974.2



1974.2



1985.90

***A Classical Landscape***

Oil on canvas, 27<sup>1</sup>/<sub>2</sub> × 36<sup>1</sup>/<sub>4</sub> in.

(69.9 × 92.1 cm)

Inscribed (left, on monument): U.NE

Gift of Arwood A. Allaire, Pamela Askew, and Phoebe A. DesMarais, in memory of their mother, Constance Askew, 1985

1985.90

**Attributed to Sébastien Bourdon**

***Portrait of a Young Boy***

Oil on canvas, 23<sup>1</sup>/<sub>4</sub> × 19<sup>3</sup>/<sub>4</sub> in.

(59.1 × 50.2 cm)

The Jules Bache Collection, 1949

49.7.39



49.7.39

**Francisque Millet**

French, 1642–1679

***Mercury and Battus***

Oil on canvas, 47 × 70 in.

(119.4 × 177.8 cm)

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.21



29.100.21



27.59



71.80

**Jean Michelin**

French, born about 1616, died 1670

***The Baker's Cart***Oil on canvas,  $38\frac{3}{4} \times 49\frac{3}{8}$  in.  
(98.4 × 125.4 cm)Signed and dated (center left): J. Michelin/f  
1656

Fletcher Fund, 1927

27.59

**Master of the Béguins**

French, active 1650–1660

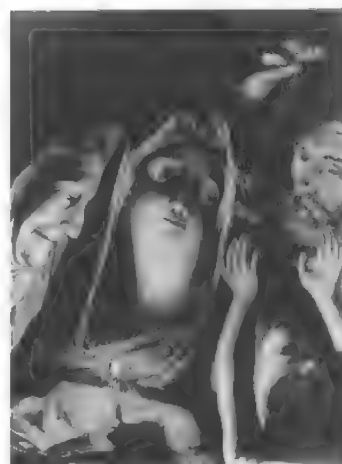
***Beggars at a Doorway***Oil on canvas,  $20\frac{1}{4} \times 23\frac{3}{8}$  in.  
(51.4 × 59.4 cm)

Purchase, 1871

71.80



1976.100.10



1976.100.12

**French Painters**

17th century

***Still Life with Strawberries***Oil on canvas,  $23\frac{5}{8} \times 31\frac{5}{8}$  in.  
(60 × 80.3 cm)

Bequest of Harry G. Sperling, 1971

1976.100.10

***Holy Family with Saint Anne***Oil on canvas, 27 × 20 in.  
(68.6 × 50.8 cm)

Bequest of Harry G. Sperling, 1971

1976.100.12

late 17th century

***An Allegory, Perhaps of the Revocation of the Edict of Nantes in 1685***Oil on canvas,  $18\frac{5}{8} \times 22$  in.  
(47.3 × 55.9 cm)

Bequest of Harry G. Sperling, 1971

1976.100.11



1976.100.11



1976.100.13

***Trompe l'oeil with Palettes and Miniature***Oil on canvas,  $46\frac{7}{8} \times 36\frac{1}{8}$  in.  
(119.1 × 91.8 cm)Inscribed (upper right, on etching): N.L. In.  
et fecit. et ex. C.P.R.

Bequest of Harry G. Sperling, 1971

1976.100.13

**Nicolas de Largillierre**

French, 1656–1746

***Portrait of a Woman, Perhaps Madame Claude Lambert de Thorigny*** (Marie Marguerite Bontemps, 1668–1701)

Oil on canvas, 55 × 42 in.  
(139.7 × 106.7 cm)

Signed and dated (lower left, on fountain):  
peint / par N. de / Largillierre— / 1696  
Rogers Fund, 1903  
03.37.2



03.37.2



1973.311.4

***André François Alloys de Theys d'Herculais*** (1692–1779)

Oil on canvas, 54 1/4 × 41 1/2 in.  
(137.8 × 105.4 cm)

Signed and dated (verso): peint par N. de  
Largillierre / 17[2?]7

Gift of Mr. and Mrs. Charles Wrightsman,  
1973  
1973.311.4



60.6



59.119

**Hyacinthe Rigaud**

French, 1659–1743

***Louis XV (1710–1774) as a Child***

This is one of numerous repetitions of the  
portrait at Versailles.

Oil on canvas, 77 × 55 1/2 in.  
(195.6 × 141 cm)

Purchase, Mary Wetmore Shively Bequest, in  
memory of her husband, Henry L. Shively,  
M.D., 1960  
60.6



48.187.733



64.315

***Henri Louis de la Tour d'Auvergne (1679–1753), Comte d'Évreux, Maréchal de France***

Oil on canvas, 54 × 41 3/8 in.  
(137.2 × 105.1 cm)

The Alfred N. Punnett Endowment Fund,  
1959  
59.119

**Attributed to Hyacinthe Rigaud**
***Portrait of a Man, Possibly François de Chambrier*** (1663–1730)

Oil on canvas, oval, 32 1/2 × 25 3/4 in.  
(82.6 × 65.4 cm)

Bequest of Catherine D. Wentworth, 1948  
48.187.733

**Alexandre François Desportes**

French, 1661–1743

***Still Life with Silver***

Oil on canvas, 103 × 73 3/4 in.  
(261.6 × 187.3 cm)

Signed (lower right): Desportes  
Purchase, Mary Wetmore Shively Bequest, in  
memory of her husband, Henry L. Shively,  
M.D., 1964  
64.315





63.120



48.187.732



48.187.731

**Pierre Gobert**

French, 1662–1744

**Marie Adélaïde de Savoie** (1685–1712),  
**Duchesse de Bourgogne**Oil on canvas, oval,  $28\frac{3}{4} \times 23\frac{1}{4}$  in.  
(73 × 59.1 cm)Dated and inscribed (top): ADELAÏDE DE  
SAVOIE / DUCHESSE DE BOURGOGNE. 1710  
Gift of the Marquis de La Bégassière, 1963  
63.120**French Painter**

first quarter 18th century

**Portrait of a Man in a Brown Coat**Oil on canvas, oval,  $28\frac{3}{4} \times 23\frac{1}{4}$  in.  
(73 × 59.1 cm)Bequest of Catherine D. Wentworth, 1948  
48.187.732**Portrait of a Woman in a Rose Dress**

Pendant to 48.187.732

Oil on canvas, oval,  $28\frac{1}{2} \times 23\frac{1}{4}$  in.  
(72.4 × 59.1 cm)Bequest of Catherine D. Wentworth, 1948  
48.187.731

07.225.285

**Jean François de Troy**

French, 1679–1752

**The Triumph of Mordecai**This is a study for a tapestry cartoon (Musée  
des Arts Décoratifs, Paris) that was painted in  
Rome in 1739.Oil on canvas,  $33\frac{7}{8} \times 59\frac{1}{8}$  in.  
(86 × 150.2 cm)Gift of J. Pierpont Morgan, 1906  
07.225.285**Robert Levrac Tournières**

French, 1668–1752

**Self-portrait with Pierre de la Roche**Oil on wood,  $17 \times 13\frac{1}{8}$  in. (43.2 × 33.3 cm)Gift of the Marquis de La Bégassière, 1960  
60.120

60.120



48.187.734

**French Painter**

mid-18th century

**Portrait of a Woman Holding a Book**Oil on canvas,  $32\frac{1}{4} \times 25\frac{7}{8}$  in.  
(81.9 × 65.7 cm)Unidentified arms (upper left)  
Bequest of Catherine D. Wentworth, 1948  
48.187.734

**Jean Antoine Watteau**

French, 1684–1721

***The French Comedians***

Oil on canvas,  $22\frac{1}{2} \times 28\frac{3}{4}$  in.

(57.2  $\times$  73 cm)

The Jules Bache Collection, 1949

49.7.54

***Mezzetin***

Oil on canvas,  $21\frac{3}{4} \times 17$  in.

(55.2  $\times$  43.2 cm)

Munsey Fund, 1934

34.138

**Attributed to Jean Antoine Watteau**

***The Peasant Dance***

Oil on wood, diameter  $8\frac{1}{2}$  in. (21.6 cm)

Bequest of Lillian S. Timken, 1959

60.71.20



49.7.54



34.138

***The Cascade***

Pendant to 60.71.20

Oil on wood, diameter  $8\frac{1}{2}$  in. (21.6 cm)

Bequest of Lillian S. Timken, 1959

60.71.21

**Jean Baptiste Oudry**

Flemish, 1686–1755

***Ducks Resting in Sunshine***

Oil on canvas,  $25\frac{1}{2} \times 31\frac{3}{4}$  in.

(64.8  $\times$  80.6 cm)

Signed and dated (lower left): JB. oudry / 1753

Purchase, 1871

71.57



60.71.20



60.71.21

***Dog Guarding Dead Game***

Pendant to 71.57

Oil on canvas,  $25\frac{1}{2} \times 31\frac{3}{4}$  in.

(64.8  $\times$  80.6 cm)

Signed and dated (lower left): JB. oudry. 1753

Purchase, 1871

71.89



71.57



71.89

**Jean Marc Nattier**

French, 1685–1766

***Madame Marsollier and Her Daughter***

Oil on canvas,  $57\frac{1}{2} \times 45$  in.

(146.1  $\times$  114.3 cm)

Signed and dated (right, on pilaster): Nattier

pinxit. / 1749

Bequest of Florence S. Schuette, 1945

45.172



**Jean Marc Nattier**

French, 1685–1766

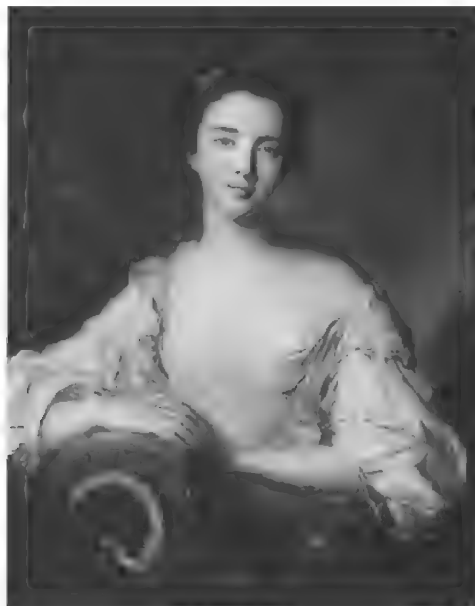
**Louise Henriette de Bourbon-Conti** (1726–1759), *Later Duchesse d'Orléans*

Oil on canvas,  $31\frac{3}{4} \times 25\frac{5}{8}$  in.

(80.6 × 65.1 cm)

Gift of Jessie Woolworth Donahue, 1956

56.100.2



56.100.2



58.102.1

**Marie Françoise de La Cropte de St. Abre, Marquise d'Argence**

Oil on canvas,  $32\frac{1}{2} \times 25\frac{1}{2}$  in.

(82.6 × 64.8 cm)

Gift of Jessie Woolworth Donahue, 1958

58.102.1

**Portrait of a Woman, Called the Marquise Perrin de Cypierre**

Oil on canvas,  $31\frac{1}{2} \times 25\frac{1}{4}$  in.

(80 × 64.1 cm), with later additions of  $1\frac{1}{4}$  in. (3.2 cm) at bottom, 1 in. (2.5 cm) at left, and  $\frac{1}{2}$  in. (1.3 cm) at right

Signed and dated (center left, on tree trunk):

[N]attier. p. x. / 1753

The Jack and Belle Linsky Collection, 1982

1982.60.42



1982.60.42



03.37.3

**Portrait of a Young Woman as Diana**

Oil on canvas,  $53\frac{3}{4} \times 41\frac{3}{8}$  in.

(136.5 × 105.1 cm)

Signed and dated (lower right): Nattier p.x. / 1756.

Rogers Fund, 1903

03.37.3

**Jean Baptiste Joseph Pater**

French, 1695–1736

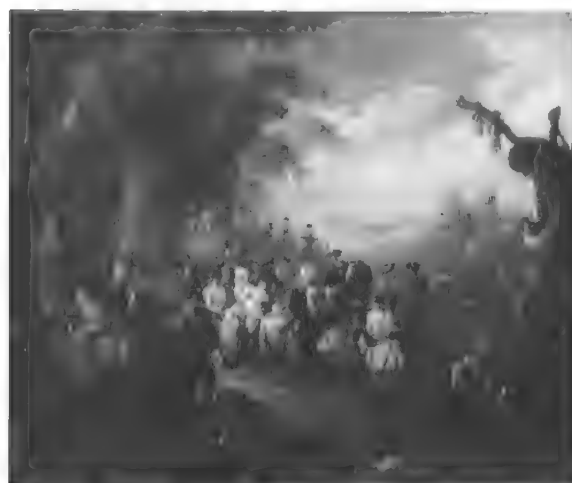
**Troops on the March**

Oil on canvas,  $21\frac{1}{4} \times 25\frac{3}{4}$  in.

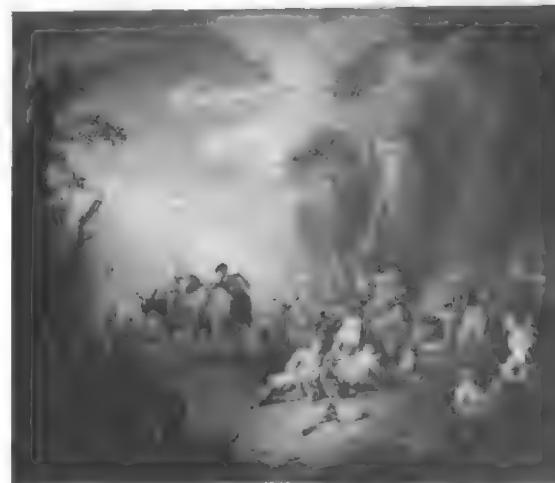
(54 × 65.4 cm)

Bequest of Ethel Tod Humphrys, 1956

56.55.1



56.55.1



56.55.2

**Troops at Rest**

Pendant to 56.55.1

Oil on canvas,  $21\frac{1}{4} \times 25\frac{3}{4}$  in.

(54 × 65.4 cm)

Bequest of Ethel Tod Humphrys, 1956

56.55.2



49.7.52

***The Fair at Bezons***

Oil on canvas, 42 × 56 in.

(106.7 × 142.2 cm)

The Jules Bache Collection, 1949

49.7.52

***The Golden Age***Oil on wood, 6<sup>3</sup>/<sub>8</sub> × 9 in. (16.2 × 22.9 cm)

The Jack and Belle Linsky Collection, 1982

1982.60.43

***Concert Champêtre***Oil on canvas, 20<sup>1</sup>/<sub>2</sub> × 26<sup>3</sup>/<sub>4</sub> in.

(52.1 × 67.9 cm)

Signed (lower left): PATER. F.

Purchase, Joseph Pulitzer Bequest, 1937

37.27

**Louis Tocqué**

French, 1696–1772

***Jean Marc Nattier*** (1685–1766)

This painting is a sketch for the portrait in the Statens Museum for Kunst, Copenhagen.

Oil on canvas, 30<sup>1</sup>/<sub>2</sub> × 23<sup>1</sup>/<sub>4</sub> in.

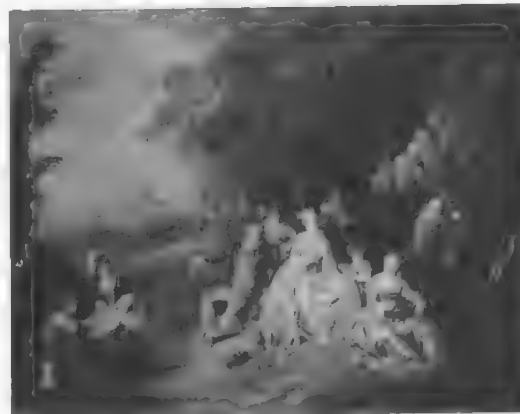
(77.5 × 59.1 cm)

Gift of Colonel and Mrs. Jacques Balsan, 1955

55.205.1



1982.60.43



37.27

**Pierre Louis Dumesnil the Younger**

French, 1698–1781

***Interior with Card Players***Oil on canvas, 31<sup>1</sup>/<sub>8</sub> × 38<sup>3</sup>/<sub>4</sub> in.

(79.1 × 98.4 cm)

Bequest of Harry G. Sperling, 1971

1976.100.8



55.205.1



1976.100.8



**Jean Siméon Chardin**

French, 1699–1779

***Soap Bubbles***

This is one of three autograph variants of a lost original (the others are in the Los Angeles County Museum and the National Gallery of Art, Washington, D.C.).

Oil on canvas, 24 × 24<sup>7</sup>/<sub>8</sub> in.

(61 × 63.2 cm)

Signed (left, on stone): J·chardin

Wentworth Fund, 1949

49.24



49.24

***The Silver Tureen***

Oil on canvas, 30 × 42<sup>1</sup>/<sub>2</sub> in.

(76.2 × 108 cm)

Signed (left of center): J·chardin

Fletcher Fund, 1959

59.9



59.9



53.61.1



17.120.211



1987.279



1974.356.27

**Style of Jean Siméon Chardin**

French, second quarter 18th century

***Portrait of a Woman with Lilacs and Eggs***Oil on canvas, 51<sup>1</sup>/<sub>8</sub> × 38<sup>1</sup>/<sub>4</sub> in. (129.9 × 97.2 cm)

Inscribed (lower left): S. Chardin

Gift of Julia A. Berwind, 1953

53.61.1

French, third quarter 18th century

***Young Woman Knitting***Oil on canvas, 36<sup>1</sup>/<sub>4</sub> × 28<sup>1</sup>/<sub>2</sub> in. (92.1 × 72.4 cm)

Mr. and Mrs. Isaac D. Fletcher Collection,

Bequest of Isaac D. Fletcher, 1917

17.120.211

**Charles Joseph Natoire**

French, 1700–1777

***The Expulsion from Paradise***Oil on copper, 26<sup>3</sup>/<sub>4</sub> × 19<sup>3</sup>/<sub>4</sub> in. (67.9 × 50.2 cm)

Signed and dated (lower left): C. Natoire / 1740

Purchase, Mr. and Mrs. Frank E. Richardson

III, George T. Delacorte Jr., and Mr. and

Mrs. Henry J. Heinz II Gifts; Victor Wilbour

Memorial, Marquand, and The Alfred N.

Punnett Endowment Funds; and The Edward

Joseph Gallagher III Memorial Collection,

Edward J. Gallagher Jr. Bequest, 1987

1987.279

**Pierre Charles Trémolières**

French, 1703–1739

***Comedy***

This is a study for, or reduction of, the canvas exhibited at the 1738 Salon (Musée des Arts de Cholet).

Oil on canvas, 18<sup>3</sup>/<sub>4</sub> × 23<sup>1</sup>/<sub>2</sub> in. (47.6 × 59.7 cm)

The Lesley and Emma Sheaffer Collection,

Bequest of Emma A. Sheaffer, 1973

1974.356.27

**François Boucher**

French, 1703–1770

***Capriccio View from the Campo Vaccino***Oil on canvas, 25 × 31<sup>7</sup>/<sub>8</sub> in. (63.5 × 81 cm)

Signed and dated (lower left center):

boucher-1734

The Jack and Belle Linsky Collection, 1982

1982.60.44

***The Interrupted Sleep***

This painting seems to have had as a pendant the Love Letter (National Gallery of Art, Washington, D.C.).

Oil on canvas; overall 32<sup>1</sup>/<sub>4</sub> × 29<sup>5</sup>/<sub>8</sub> in.

(81.9 × 75.2 cm); painted surface (irregular

oval) 31 × 27<sup>3</sup>/<sub>4</sub> in. (78.7 × 70.5 cm)

Signed and dated (left center, on thatched shelter): f. Boucher / 1750

The Jules Bache Collection, 1949

49.7.46



1982.60.44



49.7.46

**François Boucher**

French, 1703–1770

***The Toilet of Venus***

Oil on canvas,  $42\frac{5}{8} \times 33\frac{1}{2}$  in.

(108.3 × 85.1 cm)

Signed and dated (lower right): f-Boucher 1751

Bequest of William K. Vanderbilt, 1920

20.155.9

***Jupiter, in the Guise of Diana, and Callisto***

Oil on canvas, oval,  $25\frac{1}{2} \times 21\frac{5}{8}$  in.

(64.8 × 54.9 cm)

Signed (lower right): f. Bouch[er]

The Jack and Belle Linsky Collection, 1982

1982.60.45

***Angelica and Medoro***

Pendant to 1982.60.45

Oil on canvas, oval,  $26\frac{1}{4} \times 22\frac{5}{8}$  in.

(66.7 × 56.2 cm)

Signed and dated (lower left): f. Boucher / 1763

The Jack and Belle Linsky Collection, 1982

1982.60.46



20.155.9



1982.60.45



1982.60.46



44.141



66.167

***The Dispatch of the Messenger***Oil on canvas, oval, 12<sup>5</sup>/<sub>8</sub> × 10<sup>1</sup>/<sub>2</sub> in.

(32.1 × 26.7 cm)

Signed and dated (lower right): f. Boucher / 1765

Gift of Mrs. Joseph Heine, in memory of her husband, I. D. Levy, 1944

44.141

***Virgin and Child with the Young Saint John the Baptist and Angels***Oil on canvas, oval, 16<sup>1</sup>/<sub>8</sub> × 13<sup>5</sup>/<sub>8</sub> in.

(41 × 34.6 cm)

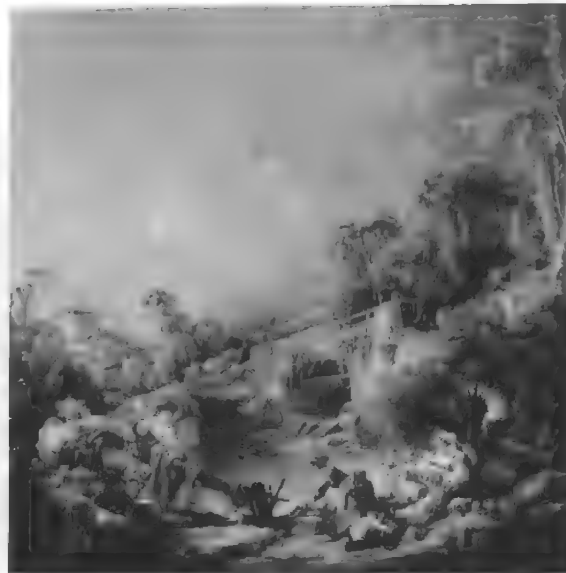
Signed and dated (lower right): f Boucher / 1765

Gift of Adelaide Milton de Groot, in memory of the de Groot and Hawley families, 1966

66.167



53.225.1



53.225.2

***Shepherd's Idyll***Oil on canvas, 94<sup>1</sup>/<sub>2</sub> × 93<sup>1</sup>/<sub>2</sub> in.

(240 × 237.5 cm)

Signed and dated (lower right): f Boucher 1768

Gift of Julia A. Berwind, 1953

53.225.1

***Washerwomen***

Pendant to 53.225.1

Oil on canvas, 95 × 93 in.

(241.3 × 236.2 cm)

Signed and dated (lower right): f Boucher.1768

Gift of Julia A. Berwind, 1953

53.225.2

**Attributed to François Boucher*****Study for a Monument***

Oil on paper, laid down on canvas,

15 × 12<sup>5</sup>/<sub>8</sub> in. (38.1 × 32.1 cm)

Gift of J. Pierpont Morgan, 1906

07.225.291



07.225.291



69.129

**Jean Baptiste Marie Pierre**

French, 1713–1789

***The Death of Harmonia***Oil on canvas, 77<sup>1</sup>/<sub>2</sub> × 58<sup>1</sup>/<sub>4</sub> in.

(196.9 × 148 cm)

Gift of Mr. and Mrs. Harry N. Abrams, by exchange, 1969

69.129

**Claude Joseph Vernet**

French, 1714–1789

***Harbor Scene with Fishermen and a Grotto***Oil on canvas, 22<sup>3</sup>/<sub>4</sub> × 42<sup>1</sup>/<sub>8</sub> in.

(57.8 × 107 cm)

Bequest of Catherine D. Wentworth, 1948

48.187.739

**Louis Nicolas van Blarenberghe**

French, 1716–1794

***The Outer Harbor of Brest***

Oil on canvas, 29<sup>1</sup>/<sub>4</sub> × 42<sup>1</sup>/<sub>8</sub> in.

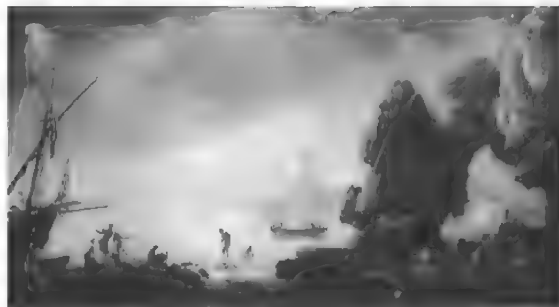
(74.3 × 107 cm)

Signed and dated (lower left): van

Blarenberghe f. 1773

Gift of Mrs. Vincent Astor, 1978

1978.493



48.187.739



1978.493

**Joseph Siffred Duplessis**

French, 1725–1802

***Benjamin Franklin*** (1706–1790)

Oil on canvas, oval, 28<sup>1</sup>/<sub>2</sub> × 23 in.

(72.4 × 58.4 cm)

Signed, dated, and inscribed (right center):

J.S. Duplessis / pinx.paris / 1778

The Friedsam Collection, Bequest of Michael

Friedsam, 1931

32.100.132



32.100.132



95.21

**Workshop of Joseph Siffred Duplessis**
***Benjamin Franklin*** (1706–1790)

Replica of 32.100.132

Oil on canvas, oval, 27<sup>5</sup>/<sub>8</sub> × 22<sup>1</sup>/<sub>4</sub> in.

(70.2 × 56.5 cm)

Inscribed (verso, possibly by the artist, now

covered by relining canvas): Peint par

Duplessis pour / obliger monsieur le vicomte /

De Buiissy (Painted by Duplessis to oblige M.

the vicomte de Buiissy)

Gift of George A. Lucas, 1895

95.21

**Joseph Siffred Duplessis**
***Madame de Saint-Maurice***

Oil on canvas, 39<sup>1</sup>/<sub>2</sub> × 31<sup>7</sup>/<sub>8</sub> in.

(100.3 × 81 cm)

Signed and dated (right center): Duplessis /

pinx. 1776

Bequest of James A. Aborn, 1968

69.161



69.161

**Jean Baptiste Pillement**

French, 1727–1808

***A Wreck during a Tempest***

Pastel on paper, 24<sup>3</sup>/<sub>4</sub> × 36 in.

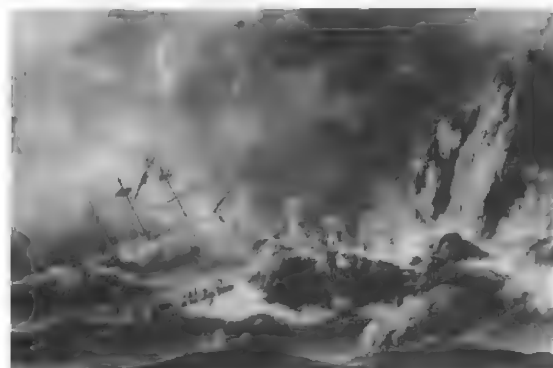
(62.9 × 91.4 cm)

Signed and dated (lower left): J. Pille[ment] /

17[9?]<sup>2</sup>

Gift of Martin Birnbaum, 1956

56.7



56.7

**Jean Baptiste Greuze**

French, 1725–1805

***Broken Eggs***

Oil on canvas, 28<sup>3</sup>/<sub>4</sub> × 37 in. (73 × 94 cm)

Signed, dated, and inscribed (lower right):

Greuze f. Roma / 1756

Bequest of William K. Vanderbilt, 1920

20.155.8





20.155.8



71.91



32.100.137

**Jean Baptiste Greuze**

French, 1725–1805

***Head of a Woman***

Oil on wood, 18<sup>1</sup>/<sub>2</sub> × 16 in. (47 × 40.6 cm)

Purchase, 1871

71.91

***A Young Peasant Boy***

Oil on canvas, 18<sup>7</sup>/<sub>8</sub> × 15<sup>3</sup>/<sub>8</sub> in. (47.9 × 39.1 cm)

The Friedsam Collection, Bequest of Michael

Friedsam, 1931

32.100.137

***Charles Claude de Flahaut de La***

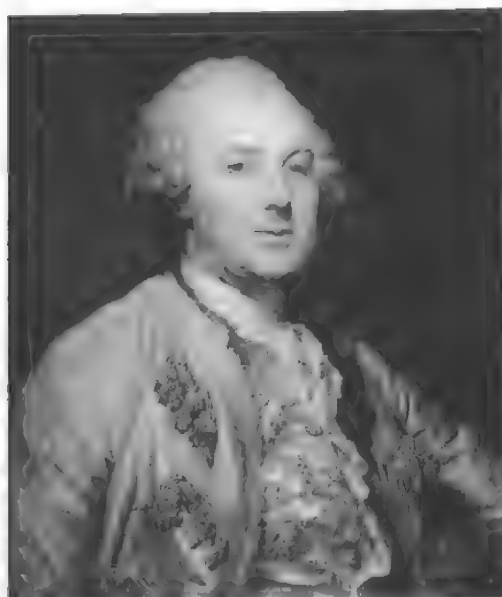
***Billarderie* (1730–1809), *Comte d'Angiviller***

Oil on canvas, 25<sup>1</sup>/<sub>4</sub> × 21<sup>1</sup>/<sub>4</sub> in. (64.1 × 54 cm)

Gift of Edith C. Blum (et al.) Executors, in

memory of Mr. and Mrs. Albert Blum, 1966

66.28.1



66.28.1



56.55.3

***The Sculptor Jean Jacques Caffieri* (1725–1792)**

Oil on canvas, oval, 25<sup>1</sup>/<sub>4</sub> × 20<sup>3</sup>/<sub>4</sub> in.

(64.1 × 52.7 cm)

Bequest of Ethel Tod Humphrys, 1956

56.55.3

***Aegina Visited by Jupiter***

Oil on canvas, 57<sup>7</sup>/<sub>8</sub> × 77<sup>1</sup>/<sub>8</sub> in. (147 × 195.9 cm)

Gift of Harry N. Abrams and Purchase,

Joseph Pulitzer Bequest, Pfeiffer, Fletcher, and

Rogers Funds, 1970

1970.295



1970.295

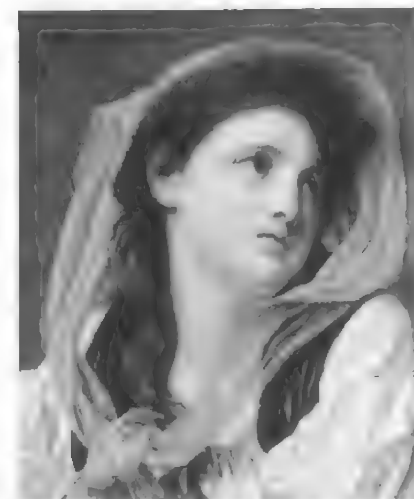
***Contemplation***

Oil on canvas, 16<sup>1</sup>/<sub>8</sub> × 12<sup>3</sup>/<sub>4</sub> in. (41 × 32.4 cm)

Bequest of Miss Adelaide Milton de Groot

(1876–1967), 1967

67.187.72



67.187.72

***Madame Jean Baptiste Nicolet* (Anne**

Antoinette Desmoulins, 1743–1817)

Oil on wood, 25<sup>1</sup>/<sub>4</sub> × 21 in. (64.1 × 53.3 cm)

Inscribed (on books): OEUVE / DE / MOLIERE

/ TOME / III; OEUVE / DE / ROUSSEAU (The

Work[s] of Molière, volume 3; The Work[s] of Rousseau)

Gift of Colonel and Mrs. Jacques Balsan, 1955

55.205.2

***Portrait of a Young Woman, Called***

***Mademoiselle Montredon***

Oil on canvas, oval, 24<sup>1</sup>/<sub>4</sub> × 20<sup>1</sup>/<sub>8</sub> in.

(61.5 × 51.1 cm)

Gift of Mrs. William M. Haupt, from the

collection of Mrs. James B. Haggin, 1965

65.242.4



55.205.2



65.242.4



65.242.3



57.152

**Princess Varvara Nikolaevna Gagarine**

(1762–1802)

Oil on canvas, oval,  $31\frac{1}{2} \times 25$  in.

(80 × 63.5 cm)

Signed (lower center): J.B. Greuze

Gift of Mrs. William M. Haupt, from the

collection of Mrs. James B. Haggin, 1965

65.242.3

**Attributed to Louis Jean François Lagrenée**

French, 1725–1805

**Woman on a Couch**

The picture has a pendant, a draped nude posed frontally (private collection, 1992).

Oil on canvas,  $21 \times 27$  in. (53.3 × 68.6 cm)

Gift of Forsyth Wickes, 1957

57.152



17.120.210



49.7.47

**François Hubert Drouais**

French, 1727–1775

**Madame Charles Simon Favart** (Marie

Justine Benoîte Duronceray, 1727–1772)

Oil on canvas,  $31\frac{1}{2} \times 25\frac{1}{2}$  in.

(80 × 64.8 cm)

Signed and dated (on harpsichord): Drouais le fils. 1757.

Mr. and Mrs. Isaac D. Fletcher Collection,

Bequest of Isaac D. Fletcher, 1917

17.120.210

**Marie de Verrières** (born about 1728, died 1775)

The painting had as a pendant a portrait of the sitter's sister Geneviève de Verrières (location unknown).

Oil on canvas,  $45\frac{1}{2} \times 34\frac{1}{8}$  in.

(115.6 × 87.9 cm)

Signed and dated (left center): Drouais le fils / 1761

The Jules Bache Collection, 1949

49.7.47



64.159.1



49.7.48

**Sophie** (1734–1782), **Princess of France**Oil on canvas,  $25\frac{5}{8} \times 20\frac{7}{8}$  in.

(65.1 × 53 cm)

Signed and dated (right): Drouais le fils / 1762

Gift of Barbara Lowe Fallass, 1964

64.159.1

**Boy with a Black Spaniel**

This is a replica of a portrait signed and dated 1766 (private collection).

Oil on canvas, oval,  $25\frac{3}{8} \times 21$  in.

(64.5 × 53.3 cm)

The Jules Bache Collection, 1949

49.7.48

**François Hubert Drouais**

French, 1727–1775

***Portrait of a Young Woman as a Vestal Virgin***

Oil on canvas, 31½ × 24⅞ in.  
(80 × 63.2 cm)

Signed and dated (lower left, on altar):  
Drouais, 1767.

Gift of Mrs. William M. Haupt, from the  
collection of Mrs. James B. Haggin, 1965  
65.242.2



65.242.2



65.242.1

***Boy with a House of Cards***

Oil on canvas, oval, 28 × 23 in.  
(71.1 × 58.4 cm)

Inscribed (right, on playing card): CHA . . .

Gift of Mrs. William M. Haupt, from the  
collection of Mrs. James B. Haggin, 1965  
65.242.1

**Jean-Baptiste Deshayes**

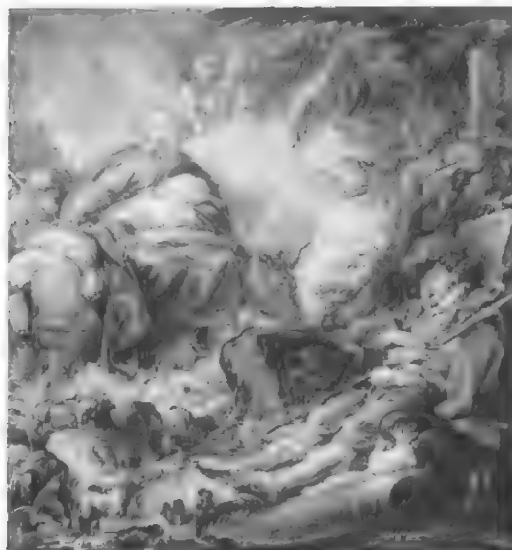
French, 1729–1756

***Shepherds Dreaming of the Flight into Egypt***

Oil over black chalk on paper, laid down on  
canvas, 13⅞ × 12⅞ in. (33.3 × 30.8 cm)

Harry G. Sperling Fund, 1983  
1983.66

DRAWINGS AND PRINTS



1983.66



1977.383

**Jean Claude Richard, Abbé de Saint-Non**

French, 1727–1791

***The Two Sisters***

This pastel is a copy of Fragonard's painting  
of the same name (53.61.5), made before the  
painting was cut down.

Pastel on paper, laid down on canvas,  
31⅞ × 25 in. (80.3 × 63.5 cm)

Signed and dated (left): SaintNon / 1770

Gift of Daniel Wildenstein, 1977

1977.383

**Jean Honoré Fragonard**

French, 1732–1806

***The Stolen Kiss***

Oil on canvas, 19 × 25 in. (48.3 × 63.5 cm)

Gift of Jessie Woolworth Donahue, 1956

56.100.1



56.100.1



46.30



37.118

***Italian Interior***

Oil on canvas,  $19\frac{1}{4} \times 23\frac{3}{8}$  in.  
(48.9 × 59.4 cm)  
Harris Brisbane Dick Fund, 1946  
46.30

***Portrait of a Woman with a Dog***

Oil on canvas,  $32 \times 25\frac{3}{4}$  in.  
(81.3 × 65.4 cm)  
Fletcher Fund, 1937  
37.118

***The Two Sisters***

The painting has been cut down; for its original composition see the pastel by Saint-Non (1977.383).  
Oil on canvas,  $28\frac{1}{4} \times 22$  in.  
(71.8 × 55.9 cm)  
Gift of Julia A. Berwind, 1953  
53.61.5



53.61.5



65.226

***Gabrielle de Caraman, Marquise de la Fare***

Oil on canvas, oval,  $31\frac{3}{4} \times 25$  in.  
(80.6 × 63.5 cm)  
Bequest of Margaret V. Haggin, 1965  
65.226

***Young Woman Reading***

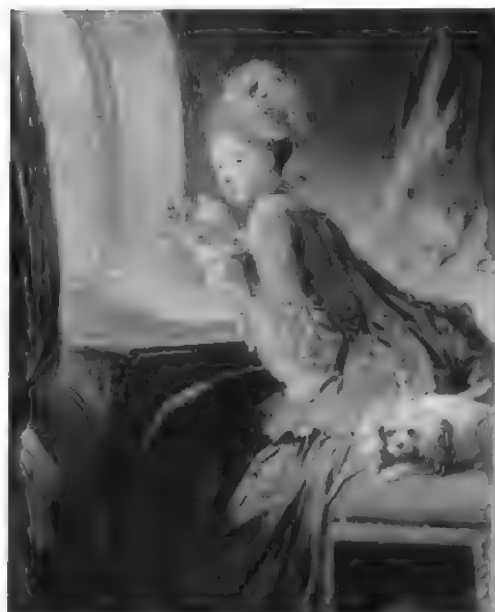
Oil on canvas, oval,  $27\frac{1}{8} \times 21\frac{5}{8}$  in.  
(68.9 × 54.9 cm)  
Gift of René Fribourg, 1953  
53.161



53.161

***The Love Letter***

Oil on canvas,  $32\frac{3}{4} \times 26\frac{3}{8}$  in.  
(83.2 × 67 cm)  
Inscribed (on letter): Monsieur / Mon[?]  
Cuvillere  
The Jules Bache Collection, 1949  
49.7.49



49.7.49



**Jean Honoré Fragonard**

French, 1732–1806

***The Cascade***

Oil on wood, 11½ × 9½ in.

(29.2 × 24.1 cm)

The Jules Bache Collection, 1949

49.7.50

***A Shaded Avenue***

Pendant to 49.7.50

Oil on wood, 11½ × 9½ in.

(29.2 × 24.1 cm)

The Jules Bache Collection, 1949

49.7.51



49.7.50



49.7.51

**Hubert Robert**

French, 1733–1808

***The Portico of a Country Mansion***

Salon of 1775

Oil on canvas, 80¾ × 48¼ in.

(205.1 × 122.6 cm)

Signed, dated, and inscribed (right corner, on block of stone): H. · · ROBERT. / PINXIT. L. / PARISIORUM.. / ANNO 1773.

Bequest of Lucy Work Hewitt, 1934

35.40.2

***The Return of the Cattle***

Salon of 1775

Pendant to 35.40.2

Oil on canvas, 80¾ × 48 in.

(205.1 × 121.9 cm)

Bequest of Lucy Work Hewitt, 1934

35.40.1



35.40.2



35.40.1

***The Ruins***

Oil on canvas, diameter 32¾ in. (83.2 cm)

Signed, dated, and inscribed (left, on stone tablet): Q R / Robert / 1777

Gift of Mrs. William M. Haupt, from the collection of Mrs. James B. Haggin, 1965

65.242.6

***The Old Bridge***

Pendant to 65.242.6

Oil on canvas, diameter 32¾ in. (83.2 cm)

Gift of Mrs. William M. Haupt, from the collection of Mrs. James B. Haggin, 1965

65.242.7



65.242.6



65.242.7



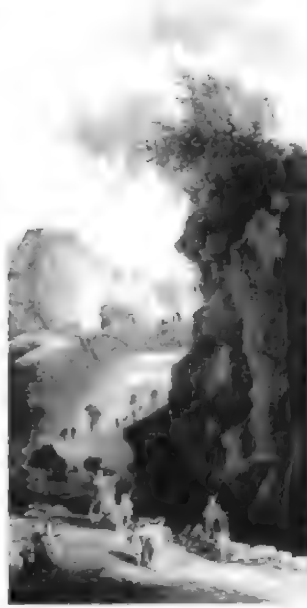
17.190.30



17.190.29



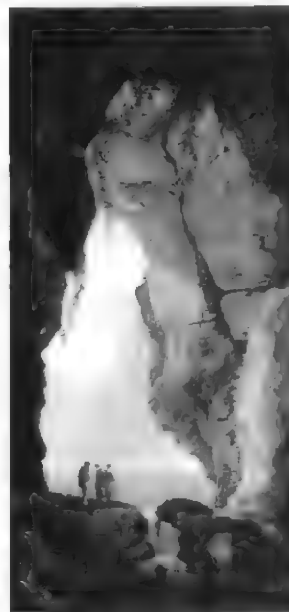
17.190.27



17.190.28



17.190.26



17.190.25

***Wandering Minstrels***

Salon of 1779

This painting and the following five (17.190.29, 27, 28, 26, 25) are a set commissioned as the decoration of the *salle des bains* at the comte d'Artois's Château de Bagatelle, Paris. They are datable between 1777 and 1779, with further work in 1784.

Oil on canvas, 68<sup>3</sup>/<sub>4</sub> × 48<sup>1</sup>/<sub>4</sub> in.

(174.6 × 122.6 cm)

Gift of J. Pierpont Morgan, 1917

17.190.30

***The Bathing Pool***

Oil on canvas, 68<sup>3</sup>/<sub>4</sub> × 48<sup>3</sup>/<sub>4</sub> in.

(174.6 × 123.8 cm)

Gift of J. Pierpont Morgan, 1917

17.190.29

***The Swing***

Oil on canvas, 68<sup>1</sup>/<sub>4</sub> × 34<sup>5</sup>/<sub>8</sub> in. (173.4 × 87.9 cm)

Signed (on base of statue): H. ROBERT

Gift of J. Pierpont Morgan, 1917

17.190.27

***The Dance***

Oil on canvas, 68<sup>1</sup>/<sub>4</sub> × 33<sup>5</sup>/<sub>8</sub> in. (173.4 × 85.4 cm)

Gift of J. Pierpont Morgan, 1917

17.190.28

***The Fountain***

Oil on canvas, 68<sup>1</sup>/<sub>4</sub> × 31<sup>3</sup>/<sub>8</sub> in. (173.4 × 79.7 cm)

Inscribed (on pedestal of fountain): FONTEM / PUBL[ICUM] (public fountain)

Gift of J. Pierpont Morgan, 1917

17.190.26

***The Mouth of a Cave***

Oil on canvas, 68<sup>3</sup>/<sub>4</sub> × 31<sup>1</sup>/<sub>4</sub> in. (174.6 × 79.4 cm)

Signed and dated (lower right): H. ROBERT / 1784.

Gift of J. Pierpont Morgan, 1917

17.190.25

***Bridge over a Cascade*** (overdoor)

Oil on canvas, 32 × 54<sup>1</sup>/<sub>8</sub> in. (81.3 × 137.5 cm)

Gift of J. Pierpont Morgan, 1906

07.225.264a

***Aqueduct in Ruins*** (overdoor)

Pendant to 07.225.264a

Oil on canvas, 32<sup>1</sup>/<sub>8</sub> × 54<sup>1</sup>/<sub>8</sub> in. (81.6 × 137.5 cm)

Gift of J. Pierpont Morgan, 1906

07.225.264b

***Arches in Ruins*** (overdoor)

Oil on canvas, 23<sup>1</sup>/<sub>8</sub> × 61<sup>1</sup>/<sub>4</sub> in. (58.7 × 155.6 cm)

Gift of J. Pierpont Morgan, 1917

17.190.31

**Hubert Robert**

French, 1733–1808

***A Colonnade in Ruins* (overdoor)**

Pendant to 17.190.31

Oil on canvas, 23 × 61<sup>1</sup>/<sub>8</sub> in. (58.4 × 155.3 cm)

Gift of J. Pierpont Morgan, 1917

17.190.32



07.225.264a



07.225.264b

**Antoine Vestier**

French, 1740–1824

***Eugène Joseph Stanislas Foulon d'Écotier***

(1753–1821)

Salon of 1787

Oil on canvas, oval, 31<sup>5</sup>/<sub>8</sub> × 25<sup>1</sup>/<sub>8</sub> in.

(80.3 × 63.8 cm)

Signed and dated (lower right, on map cartouche): vestier / pinxit— / 1785; inscribed: (on book) ORDON[NANCES] / DE LA / MARINE (naval regulations); (on pamphlet) MEMOIR[E] (report); (on map) CARTE REDUITE DES ISLE[S DE] / LA GUADELOUPE / MARIE GALANTE ET LES SAINT[ES] / Dressé au Depon des Pl . . . / POUR LE SERVICE DE . . . / Par Ordre de M. BE . . . (Reduced map of the islands of Guadeloupe, Marie Galante, and Les Saintes, drawn up for the depository of maps [of the naval ministry], for the use of [the king's vessels], by order of M. Be[rryer . . .] [This inscription is a faithful copy of a cartouche from a map of 1759, with the artist's name and the date substituted for the date of publication.]

Gift of Mr. and Mrs. Charles Wrightsman, 1983

1983.405



17.190.31



17.190.32

**François Guillaume Ménageot**

French, 1744–1816

***The Virgin Placing Saint Teresa of Ávila under the Protection of Saint Joseph***

This is a study for a painting completed in 1787 for the chapel of the Carmelites at Saint-Denis and now in the Hôtel-Dieu, Quebec.

Oil over pen and brown ink on paper, laid down on canvas, 20<sup>1</sup>/<sub>2</sub> × 12<sup>1</sup>/<sub>4</sub> in.

(52.1 × 31.1 cm)

Purchase, David L. Klein Jr. Memorial Foundation Inc. Gift, 1991

1991.48

DRAWINGS AND PRINTS



1983.405



1991.48

**Piat Joseph Sauvage**

French, 1744–1818

***Venus and Cupid* (grisaille)**Oil on canvas, 49<sup>7</sup>/<sub>8</sub> × 29<sup>1</sup>/<sub>4</sub> in.

(126.7 × 74.3 cm)

Gift of J. Pierpont Morgan, 1906

07.225.265

ESDA



07.225.265



07.225.504

**Anne Vallayer-Coster**

French, 1744–1818

***Vase of Flowers***Oil on canvas, oval, 19<sup>3</sup>/<sub>4</sub> × 15 in.

(50.2 × 38.1 cm)

Signed and dated (lower right): M<sup>lle</sup> Vallayer / 1780

Gift of J. Pierpont Morgan, 1906

07.225.504

**Jacques-Louis David**

French, 1748–1825

***The Death of Socrates***Oil on canvas, 51 × 77<sup>1</sup>/<sub>4</sub> in.

(129.5 × 196.2 cm)

Signed, dated, and inscribed: (lower left) L.D / MDCCCLXXXVII; (right, on bench) L. David; (right, on bench, in Greek) Athenaion (of Athens)

Catharine Lorillard Wolfe Collection, Wolfe Fund, 1931

31.45



31.45

**Jacques-Louis David**

French, 1748–1825

***Antoine-Laurent Lavoisier (1743–1794) and His Wife*** (Marie-Anne-Pierrette Paulze, 1758–1836)

Oil on canvas, 102<sup>1</sup>/<sub>4</sub> × 76<sup>5</sup>/<sub>8</sub> in.

(259.7 × 194.6 cm)

Signed, dated, and inscribed (lower left): L.

David [faciebat] / parisiis anno / 1788

Purchase, Mr. and Mrs. Charles Wrightsman

Gift, in honor of Everett Fahy, 1977

1977.10

***General Étienne-Maurice Gérard (1774–1852), Marshal of France***

Oil on canvas, 77<sup>5</sup>/<sub>8</sub> × 53<sup>5</sup>/<sub>8</sub> in.

(197.2 × 136.2 cm)

Signed, dated, and inscribed: (on pedestal

base) L. DAVID. 1816 / BRUX[ELLES]; (on

envelope) A Son Excellence / L[e] G[énéral]

Gérard / Com[mandant en] Chef. (To his

excellency General Gérard, commander in chief)

Purchase, Rogers and Fletcher Funds, and

Mary Wetmore Shively Bequest, in memory of

her husband, Henry L. Shively, M.D., 1965

65.14.5

**Attributed to Jacques-Louis David**

***Head of a Boy***

Oil on canvas, 15<sup>3</sup>/<sub>4</sub> × 12<sup>5</sup>/<sub>8</sub> in.

(40 × 32.1 cm)

Bequest of Harry G. Sperling, 1971

1976.100.5

**Style of Jacques-Louis David**

French, about 1803

***Jeanne Eglé Desbassayns de Richemont (1778–1855) and Her Daughter, Camille (1801–1804)***

Oil on canvas, 46 × 35<sup>1</sup>/<sub>4</sub> in.

(116.8 × 89.5 cm)

Gift of Julia A. Berwind, 1953

53.61.4

**French(?) Painter**

fourth quarter 18th century

***Portrait of a Woman and Child***

Oil on canvas, 44<sup>1</sup>/<sub>2</sub> × 35<sup>1</sup>/<sub>8</sub> in.

(113 × 89.2 cm)

Purchase, Howard Isermann Gift, in honor of

his wife, Betty Isermann, 1983

1983.264



1977.10



65.14.5





1976.100.5



53.61.4



1983.264

### Pierre Charles Jombert

French, born 1748/49, probably died 1825

#### *The Punishment of the Arrogant Niobe by Diana and Apollo*

Oil on canvas, laid down on board,  
14<sup>1</sup>/<sub>8</sub> × 11<sup>1</sup>/<sub>8</sub> in. (35.9 × 28.3 cm)

Inscribed (on label on verso of board):

Jombert (Charles Pierre) fils de Charles Antoine, libraire du Roi (célèbre éditeur, grand amateur des Beaux-Arts) a remporté le grand prix de peinture en 1772, sur le programme: La punition du l'orgueilleuse Niobé par Diane et Apollon.



1983.426

Jombert, mon ami, mon camarade d'étude dans la même école, m'a légué l'esquisse faite en loge, de son tableau, qui en est aujourd'hui l'archétype.

L'approbation générale qui a relevé l'éclat de sa couronne de lauréat, du grand prix de peinture, m'entraîne d'offrir à l'académie des Beaux-Arts son esquisse pour remplir une lacune qui interrompt l'arrangement périodique des monumens solennels de l'émulation. (1)

Son tableau manque dans cet arrangement, ainsi que quelques autres. Des inscriptions ou des esquisses autographes

compléteroient une série monumentale que réclament l'histoire des beaux-arts en France, et les noms des familles honorablement proclamées par le tribunal académique.

Gault de Saint Germain

(1) Les productions de cet artiste sont peu nombreuses, car sa longévité ne fut pour ainsi dire qu'une longue agonie. Dans son éloge que j'ai prononcée à l'hôtel de Ville (11 décembre 1825) je ne cite du développement de ses bonnes études, dans l'école de Rome, que son tableau (ordonné par le Roi en 1774 [or 1779]) placé dans une des chapelles de l'église paroissiale de Saint-Sulpice, et le beau plafond qu'il a exécuté à l'hôtel d'Orsay (rue de Varenne).

Jombert (Charles Pierre) son of Charles Antoine, librarian of the king (celebrated publisher, amateur of the fine arts) won the grand prize for painting in 1772 on the theme: The Punishment of the Arrogant Niobe by Diana and Apollo.

Jombert, my friend, my fellow student in the same school, has bequeathed to me the sketch, made *en loge*, for his painting, which has today become the archetype [for this subject].

The general approbation that greeted Jombert's success as winner of the grand prize in painting leads me to give his sketch to the Académie des Beaux-Arts, in order to fill a gap in the chronological display of solemn memorials to be emulated. (1).

Jombert's painting is missing from this display, as are several others. Inscriptions[?] or autograph sketches would complete a memorial series celebrating the history of the fine arts in France and the families whose names were honorably proclaimed by the jury of the Academy.

Gault de Saint Germain

(1) The works of this artist are few because his life was, so to speak, nothing but a long agony. When I delivered his eulogy at the *hôtel de ville* [city hall] (December 11, 1825), I did not mention the fine studies he made while a student in Rome, but only the painting (commissioned by the king in 1774 [or 1779]) that was installed in one of the chapels of the parish church of Saint-Sulpice, and the beautiful ceiling that he executed at the hôtel d'Orsay (rue de Varenne).

Van Day Truex Fund, 1983

1983.426

DRAWINGS AND PRINTS

**Adélaïde Labille-Guiard**

French, 1749–1803

*Self-portrait with Two Pupils, Mademoiselle Marie Gabrielle Capet (1761–1818) and Mademoiselle Carreaux de Rosemond (died 1788)*

Oil on canvas, 83 × 59½ in.

(210.8 × 151.1 cm)

Signed and dated (left, on easel): Labille f.<sup>me</sup> Guiard / 1785.

Gift of Julia A. Berwind, 1953

53.225.5



53.225.5



57.103

**Marie Victoire Lemoine**

French, 1754–1820

*Atelier of a Painter, Probably Madame Vigée Le Brun (1755–1842), and Her Pupil*

Oil on canvas, 45⅞ × 35 in.

(116.5 × 88.9 cm)

Gift of Mrs. Thorneycroft Ryle, 1957

57.103

**Pierre-Henri de Valenciennes**

French, 1750–1819

*Roman Ruins*

Oil on paper, laid down on canvas,

9¼ × 15¼ in. (23.5 × 38.7 cm)

Harry G. Sperling Fund, 1978

1978.48.2



1978.48.2

**Frédéric Schall**

French, 1752–1825

*Mademoiselle Dutbé (Rosalie Gérard, 1752–1820) Dancing*

Oil on wood, irregular, 12¾ × 9¼ in.

(32.4 × 23.5 cm)

Gift of Mrs. William M. Haupt, from the collection of Mrs. James B. Haggin, 1965

65.242.8



65.242.8

**Nicolas Antoine Taunay**

French, 1755–1830

*The Billiard Room*

Oil on wood, 6⅜ × 8⅝ in.

(16.2 × 21.9 cm)

The Jack and Belle Linsky Collection, 1982

1982.60.49



1982.60.49



60.71.19



50.135.2

**Élisabeth Louise Vigée Le Brun**

French, 1755–1842

**Self-portrait**

This is a replica of the painting at the Kimbell Art Museum, Fort Worth.

Oil on canvas, oval,  $25\frac{1}{4} \times 21$  in.(64.1  $\times$  53.3 cm)

Bequest of Lillian S. Timken, 1959

60.71.19

**Madame Grand** (Catherine Noele Worlée, born about 1762, died 1835), **Later Princesse de Talleyrand-Périgord**Oil on canvas, oval,  $36\frac{1}{4} \times 28\frac{1}{2}$  in.(92.1  $\times$  72.4 cm)

Signed and dated (left): L.E. Lebrun 1783

Bequest of Edward S. Harkness, 1940

50.135.2



49-7.53



54.182

**Alexandre Charles Emmanuel de Crussol-Florensac** (1747–1815)Oil on wood,  $35\frac{3}{8} \times 25\frac{1}{2}$  in.(89.9  $\times$  64.8 cm)Signed and dated (upper right): L.<sup>re</sup> E. <sup>bet</sup> vigée: LeBrun: P.<sup>re</sup> 1787

The Jules Bache Collection, 1949

49-7.53

**Comtesse de la Châtre** (Marie Charlotte Louise Perrette Aglaé Bontemps, 1762–1848)  
The artist listed this portrait in the appendix to her memoirs under the year 1789.Oil on canvas,  $45 \times 34\frac{1}{2}$  in.(114.3  $\times$  87.6 cm)

Gift of Jessie Woolworth Donahue, 1954

54.182



67.55.1



17.120.204

**Rose Adélaïde Ducreux**

French, 1761–1802

**Self-portrait with a Harp**Oil on canvas,  $76 \times 50\frac{3}{4}$  in. (193  $\times$  128.9 cm)

Inscribed: (on book) Opera; (on music)

Romance / par Benoit pollet / [?] tendre

amour . . . marit je rend l[es]/ar—me je rend

les ar—me / il est pour moi si plein de /

charme que j'en atta . . . (verses from a song

by Jean Joseph Benoit Pollet [1753–1818],

which has not been identified)

Bequest of Susan Dwight Bliss, 1966

67.55.1

**French Painter**

about 1800

**Portrait of a Young Woman, Called Mademoiselle Charlotte du Val d'Ognes**Oil on canvas,  $63\frac{1}{2} \times 50\frac{5}{8}$  in.(161.3  $\times$  128.6 cm)

Mr. and Mrs. Isaac D. Fletcher Collection,

Bequest of Isaac D. Fletcher, 1917

17.120.204

**Jacques de La Joue the Younger**

French, 1686–1761

***Allegory of Winter* (overdoor)**

Oil on canvas, irregular,  $39\frac{1}{4} \times 41\frac{5}{8}$  in.  
(99.7 × 105.7 cm)

Signed (bottom right): Lajoüe

Gift of J. Pierpont Morgan, 1906

07.225.258



07.225.258

**French Painter**

about 1719/20

***Panthers of Bacchus Eating Grapes***

This sketch relates to a woven Savonnerie panel whose design has been attributed to François Desportes (French, 1661–1748).

Oil on cardboard,  $13\frac{5}{8} \times 6\frac{3}{4}$  in.

(34.6 × 17.1 cm)

Gift of J. Pierpont Morgan, 1906

07.225.287



07.225.287

**François Boucher and Workshop**

French, 1703–1770

***Allegory of Autumn***

Oil on canvas, irregular,  $44\frac{3}{4} \times 63\frac{3}{4}$  in.  
(113.7 × 161.9 cm)

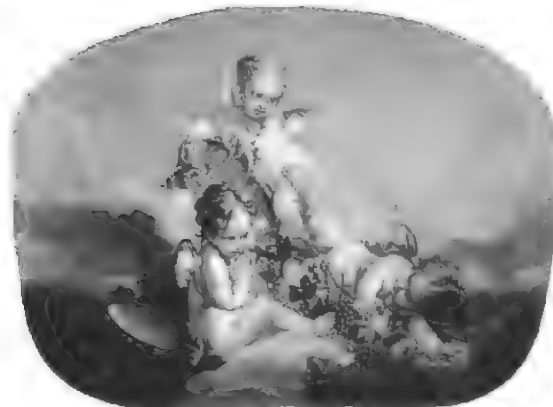
Signed and dated (lower right): f.Boucher/1753

Purchase, Mr. and Mrs. Charles Wrightsman

Gift, 1969

69.155.1

ESDA



69.155.1



69.155.2

***Allegory of Lyric Poetry***

Pendant to 69.155.1

Oil on canvas, irregular,  $45\frac{1}{4} \times 62\frac{3}{4}$  in.  
(114.9 × 159.4 cm)

Signed and dated (lower left): Boucher / 1753

Purchase, Mr. and Mrs. Charles Wrightsman

Gift, 1969

69.155.2

ESDA

**French Painter**

about 1770–75

***Busts of Women in Oval Medallions Draped with Garlands* (overdoors)**

Oil on canvas; (a)  $32\frac{5}{8} \times 60\frac{3}{8}$  in.  
(82.9 × 153.4 cm); (b)  $35 \times 57\frac{1}{4}$  in.

(88.9 × 145.4 cm)

Gift of J. Pierpont Morgan, 1906

07.225.505ab

ESDA



07.225.505a



07.225.505b



07.225.438a



07.225.438b

**Charles Dominique Joseph Eisen**

French, 1720–1778

***Putti with a Medallion***Oil on wood, oval,  $36\frac{1}{4} \times 27\frac{1}{2}$  in.  
(92.1 × 69.9 cm)

Gift of J. Pierpont Morgan, 1906

07.225.438a

ESDA

***Putti with a Medallion***

Pendant to 07.225.438a

Oil on wood, oval,  $36\frac{1}{4} \times 27\frac{1}{2}$  in.  
(92.1 × 69.9 cm)

Gift of J. Pierpont Morgan, 1906

07.225.438b

ESDA



07.225.461



07.225.281

**Attributed to Michel Bruno Bellengé**

French, 1726–1793

***Vase of Flowers in a Niche*** (overdoor)Oil on canvas,  $48\frac{3}{8} \times 55$  in.  
(122.9 × 139.7 cm)

Gift of J. Pierpont Morgan, 1906

07.225.461

ESDA

**Attributed to Jean Baptiste Pillement**

French, 1727–1808

***Flowers and Chinoiserie***Oil on canvas,  $52\frac{3}{8} \times 31$  in.  
(133 × 78.7 cm)

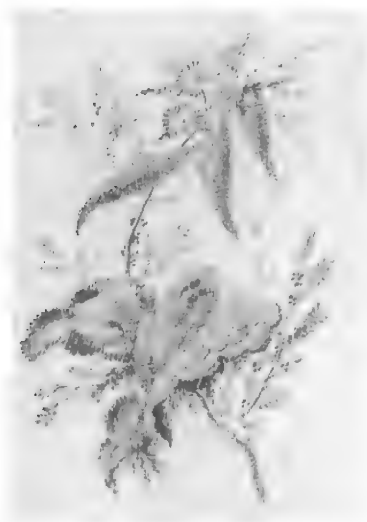
Gift of J. Pierpont Morgan, 1906

07.225.281

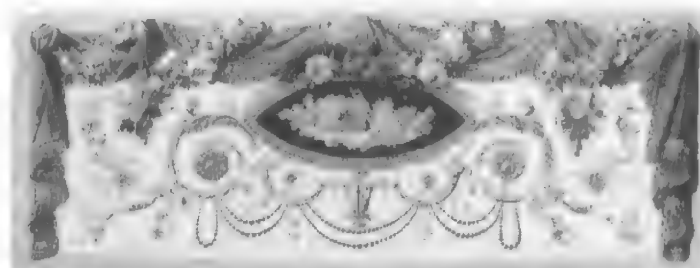
ESDA

***Flowers***Oil on brown paper,  $9\frac{1}{2} \times 6\frac{1}{2}$  in.  
(24.1 × 16.5 cm)The Lesley and Emma Sheaffer Collection,  
Bequest of Emma A. Sheaffer, 1973

1974.356.29



1974.356.29



1975.39

**French Painter**

fourth quarter 18th century

***Cartoon for the Back of a Tapestry Settee***Oil on canvas,  $26\frac{3}{4} \times 68\frac{1}{2}$  in.  
(67.9 × 174 cm)Inscribed (bottom left): N° 175 Dossier de  
Canapé 4 sur[?] Tableau. (N° 175 Back of a  
settee 4 [ . . . ? ] Painting.)

Gift of Mrs. Francis Henry Lenygon, 1975

1975.39

ESDA



**French Painters**

first quarter 18th century

***Allegorical Subject* (overdoor)**Oil on canvas, irregular,  $33\frac{3}{8} \times 52\frac{1}{4}$  in.  
(84.8 × 132.7 cm)

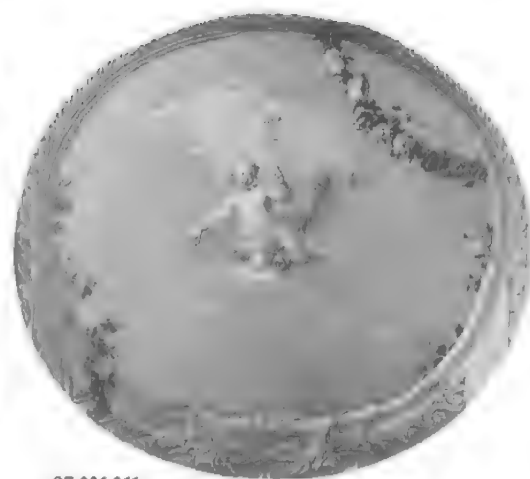
Gift of J. Pierpont Morgan, 1906

07.225.157

ESDA



07.225.157



07.225.255

18th century

***Cupid as a Messenger with a Caduceus***Oil on canvas, oval,  $34\frac{1}{4} \times 38\frac{3}{4}$  in.  
(87 × 98.4 cm)

Gift of J. Pierpont Morgan, 1906

07.225.255

ESDA

about 1775

***Woman in a Straw Hat; Woman with a Dog***

These overdoors, from 46, rue Saint-Antoine, Paris, incorporate motifs from Boucher.

Oil on canvas, ovals; (a)  $26 \times 19\frac{1}{2}$  in.(66 × 49.5 cm); (b)  $25\frac{5}{8} \times 18\frac{7}{8}$  in.

(65.1 × 47.9 cm)

Gift of J. Pierpont Morgan, 1906

07.225.155ab

ESDA



07.225.155a



07.225.155b

**Jean Baptiste Blin de Fontenay**

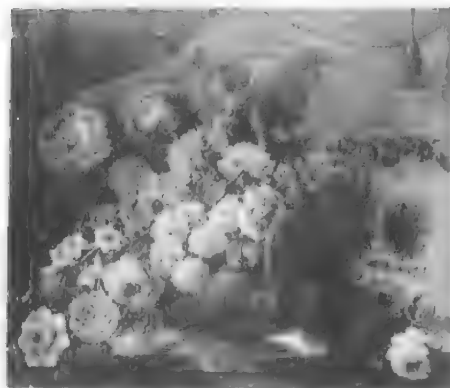
French, 1653–1715

***Vase of Flowers* (overdoor)**Oil on canvas,  $28\frac{3}{4} \times 34\frac{1}{8}$  in. (73 × 86.7 cm)

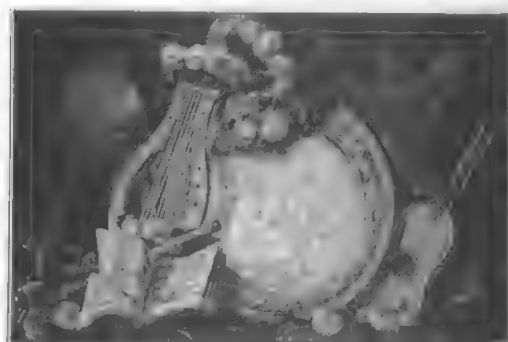
Gift of J. Pierpont Morgan, 1906

07.225.274

ESDA



07.225.274



07.225.259

**French Painters**

late 18th century

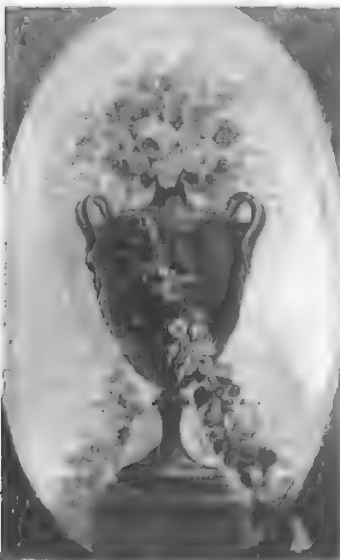
***Putti Musicians in a Medallion, Surrounded by Musical Attributes, Flowers, and Fruit* (overdoor)**Oil on canvas,  $33\frac{1}{8} \times 54$  in. (84.1 × 137.2 cm)

Inscribed (on score): 19 / Stabil / 21 / aria del / sign. / 22 / Air D'[Ab]anese / Charmentes fleurs quites les . . . / plus heureux destin . . . / 24 / . . . (verses from a song by an unidentified composer)

Gift of J. Pierpont Morgan, 1906

07.225.259

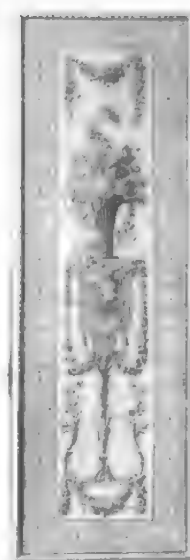
ESDA



07.225.267



07.225.278



07.225.266

18th century

***Vase of Flowers Draped with Garlands***Oil on canvas,  $28\frac{1}{8} \times 17\frac{1}{2}$  in.

(71.4 × 44.5 cm)

Gift of J. Pierpont Morgan, 1906

07.225.267

ESDA



07.225.263a



07.225.310

**Vase of Flowers Resting on Foliate Scrolls**Oil on canvas,  $46\frac{1}{8} \times 30\frac{3}{4}$  in.(117.2  $\times$  78.1 cm)

Gift of J. Pierpont Morgan, 1906

07.225.278

ESDA

1770–90

**Basket of Flowers with Garlands**Oil on canvas,  $83\frac{3}{4} \times 26$  in. (212.7  $\times$  66 cm)

Gift of J. Pierpont Morgan, 1906

07.225.266

ESDA

18th century

**Cupids and Dolphins** (overdoor, from an engraving after Boucher)Oil on canvas,  $48 \times 56\frac{3}{4}$  in. (121.9  $\times$  144.1 cm)

Gift of J. Pierpont Morgan, 1906

07.225.263a

ESDA

**Pygmalion and Galatea as Infants**Oil on canvas,  $28\frac{3}{4} \times 28\frac{3}{4}$  in. (73  $\times$  73 cm)

Gift of J. Pierpont Morgan, 1906

07.225.310

ESDA

about 1775

**Woman with a Rose; Woman with a Mask**

These overdoors, from 46, rue Saint-Antoine, Paris, incorporate motifs from Boucher.

Oil on canvas, ovals; (c)  $25\frac{1}{8} \times 19$  in.(65.1  $\times$  48.3 cm); (d)  $26 \times 19\frac{1}{2}$  in.(66  $\times$  49.5 cm.)

Gift of J. Pierpont Morgan, 1906

07.225.155cd

ESDA

18th century

**Overdoors with Musical Instruments**Oil on canvas, each  $22\frac{1}{2} \times 37$  in. (57.2  $\times$  94 cm)

Gift of J. Pierpont Morgan, 1906

07.225.456ab

ESDA

**Style of Jean Antoine Watteau**

French or German, second half 18th century

**January and February**

This painting and the following five (22.225.4, 2, 1, 3, 5) comprise a decorative scheme illustrating the months of the year.

Oil on wood,  $116 \times 15\frac{1}{2}$  in. (294.6  $\times$  39.4 cm)

Purchase, Joseph Pulitzer Bequest, 1922

22.225.6

ESDA



07.225.155c



07.225.155d



07.225.456a



07.225.456b



22.225.6



22.225.4



22.225.2



22.225.1



22.225.3



22.225.5

**Style of Jean Antoine Watteau**

French or German, second half 18th century

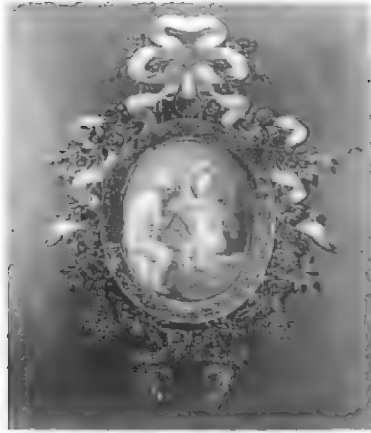
***March and April***

Oil on wood, 116 × 15½ in. (294.6 × 39.4 cm)

Purchase, Joseph Pulitzer Bequest, 1922

22.225.4

ESDA



07.225.303



07.225.279

***May and June***

Oil on canvas, 119 × 55¼ in. (302.3 × 140.3 cm)

Purchase, Joseph Pulitzer Bequest, 1922

22.225.2

ESDA

***July and August***

Oil on canvas, 119 × 73 in. (302.3 × 185.4 cm)

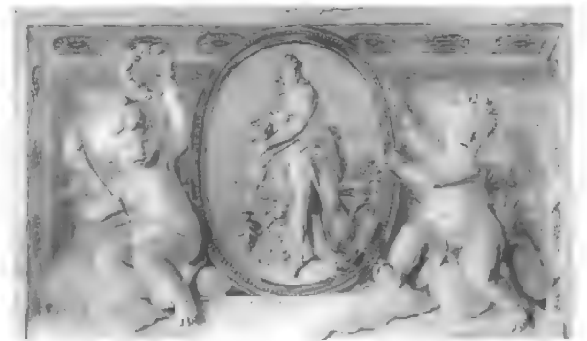
Purchase, Joseph Pulitzer Bequest, 1922

22.225.1

ESDA



07.225.471a



07.225.471b

***September and October***

Oil on canvas, 119 × 38½ in. (302.3 × 97.8 cm)

Purchase, Joseph Pulitzer Bequest, 1922

22.225.3

ESDA

***November and December***

Oil on wood, 116 × 15½ in. (294.6 × 39.4 cm)

Purchase, Joseph Pulitzer Bequest, 1922

22.225.5

ESDA



07.225.251a



07.225.251b

**French Painters**

18th century

***Putti in a Medallion***

Oil on canvas, 23¾ × 19¾ in.

(60.3 × 50.2 cm)

Gift of J. Pierpont Morgan, 1906

07.225.303

ESDA

***Bust of Henry IV in an Oval Medallion***

***Supported by Two Cupids*** (overdoor)

Oil on canvas, 29¾ × 46⅞ in.

(75.6 × 117.2 cm)

Gift of J. Pierpont Morgan, 1906

07.225.279

ESDA

***Diana or a Nymph in an Oval Medallion***

***Supported by Cupids*** (two overdoors in

grisaille)

Oil on canvas; (a) 32 × 52 in.

(81.3 × 132.1 cm); (b) 32⅞ × 52 in.

(81.6 × 132.1 cm)

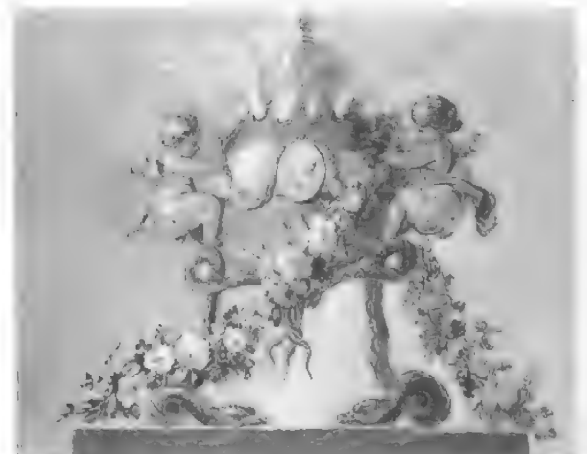
Gift of J. Pierpont Morgan, 1906

07.225.471ab

ESDA



07.225.457a



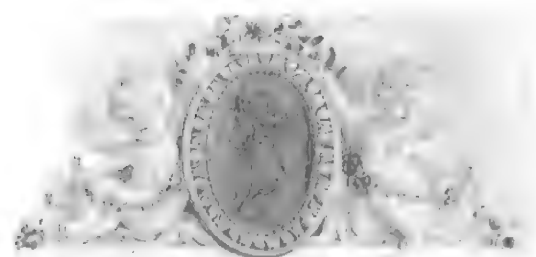
07.225.457b



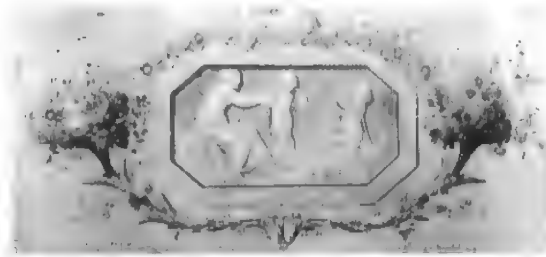
07.225.305



07.225.288



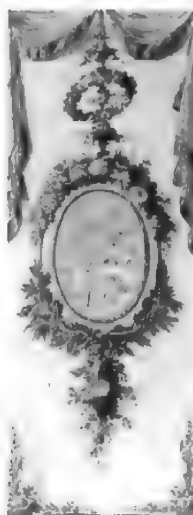
07.225.472



07.225.261



07.225.269



07.225.455



07.225.136.1



07.225.136.2

## French Painters

18th century

### *Dancing Children* (grisaille)

Oil on canvas; (a)  $17\frac{1}{2} \times 31\frac{1}{8}$  in.  
(44.5 × 79.1 cm); (b)  $17\frac{3}{4} \times 31\frac{3}{8}$  in.  
(45.1 × 79.7 cm)

Gift of J. Pierpont Morgan, 1906

07.225.257ab

ESDA

### *Perfume-Burner Supported by Baby Tritons and Garlanded with Flowers; Perfume-Burner Supported by Cupids and Serpents and Garlanded with Flowers* (overdoors)

Oil on canvas; (a)  $21 \times 26\frac{5}{8}$  in.  
(53.3 × 67.6 cm); (b)  $21 \times 26\frac{3}{4}$  in.  
(53.3 × 67.9 cm)

Gift of J. Pierpont Morgan, 1906

07.225.457ab

ESDA

### *Putti with a Basket of Flowers* (green monochrome)

Oil on canvas,  $19\frac{1}{4} \times 28\frac{3}{8}$  in. (48.9 × 72.1 cm)

Gift of J. Pierpont Morgan, 1906

07.225.305

ESDA

### *Putto on a Pedestal*

Oil on canvas, oval,  $9\frac{5}{8} \times 12\frac{3}{4}$  in.  
(24.4 × 32.4 cm)

Gift of J. Pierpont Morgan, 1906

07.225.288

ESDA

### *Profile Portrait of a Woman in a Medallion Supported by Cupids* (overdoor)

Oil on canvas,  $19\frac{5}{8} \times 43\frac{3}{4}$  in.  
(49.8 × 111.1 cm)

Gift of J. Pierpont Morgan, 1906

07.225.472

ESDA

### *Nymph and Cupids in an Octagonal Medallion* (overdoor)

Oil on canvas,  $28 \times 56\frac{7}{8}$  in. (71.1 × 144.5 cm)

Gift of J. Pierpont Morgan, 1906

07.225.261

ESDA

### *Cupid Seated on a Garland* (possibly an overdoor)

Oil on canvas,  $19 \times 34\frac{3}{4}$  in.  
(48.3 × 88.3 cm)

Gift of J. Pierpont Morgan, 1906

07.225.269

ESDA

**French Painters**

18th century

***Putto in a Medallion Surrounded by a Garland***

Oil on wood,  $47\frac{1}{2} \times 17\frac{1}{4}$  in.

(120.7 × 43.8 cm)

Gift of J. Pierpont Morgan, 1906

07.225.455

ESDA



07.225.462



07.225.252

1770–90

***Astronomy; Mathematics*** (overdoors in grisaille)

Oil on canvas, diameter, each  $38\frac{1}{4}$  in.

(97.2 cm)

Gift of J. Pierpont Morgan, 1906

07.225.136.1–2

ESDA

late 18th century

***Winter: Putti around a Fire, in a Medallion*** (overdoor)

Oil on canvas,  $39\frac{3}{8} \times 67\frac{3}{8}$  in.

(100 × 171.1 cm)

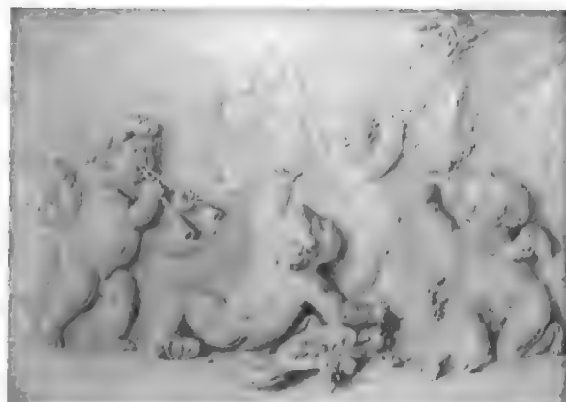
Gift of J. Pierpont Morgan, 1906

07.225.462

ESDA



07.225.254



07.225.312

**Style of Piat Joseph Sauvage**

French, late 18th century

***Triumph of Bacchus*** (overdoor in grisaille)

Oil on canvas,  $30\frac{5}{8} \times 30\frac{3}{4}$  in.

(77.8 × 78.1 cm)

Gift of J. Pierpont Morgan, 1906

07.225.252

ESDA

***Putti with Birds*** (overdoor in grisaille)

Oil on canvas,  $27\frac{1}{2} \times 36\frac{3}{4}$  in.

(69.9 × 93.4 cm)

Gift of J. Pierpont Morgan, 1906

07.225.254

ESDA

***Autumnal Sacrifice*** (grisaille)

Oil on canvas,  $17 \times 25$  in. (43.2 × 63.5 cm)

Gift of J. Pierpont Morgan, 1906

07.225.312

ESDA



07.225.302

***Mothers and Children*** (grisaille)

Oil on canvas,  $19\frac{7}{8} \times 23\frac{7}{8}$  in.

(50.5 × 60.6 cm)

Gift of J. Pierpont Morgan, 1906

07.225.302

ESDA



07.225.314b





07.225.268a



07.225.268b

**Infant Bacchanal** (grisaille)Oil on canvas,  $10\frac{1}{4} \times 29\frac{5}{8}$  in.

(26 × 75.2 cm)

Gift of J. Pierpont Morgan, 1906

07.225.314b

ESDA

**Allegory of Agriculture; Allegory of the Chase** (both grisaille)Oil on canvas; (a)  $14\frac{5}{8} \times 28\frac{1}{4}$  in.(37.1 × 71.8 cm); (b)  $16\frac{3}{8} \times 30\frac{3}{8}$  in.

(41.6 × 77.2 cm)

Gift of J. Pierpont Morgan, 1906

07.225.268ab

ESDA



07.225.315a



07.225.315b

**Putti at Play** (both grisaille)Oil on canvas, each  $16\frac{3}{8} \times 29$  in.

(41.6 × 73.7 cm)

Gift of J. Pierpont Morgan, 1906

07.225.315ab

ESDA

**Nymph and Putti in a Vintage Scene; Nymph with Floral Crown and Putti** (both grisaille)Oil on marble; (a)  $9\frac{1}{2} \times 23\frac{1}{4}$  in.(24.1 × 59.1 cm); (b)  $9\frac{5}{8} \times 23\frac{3}{4}$  in.

(24.4 × 60.3 cm)

Gift of J. Pierpont Morgan, 1906

07.225.306ab

ESDA



07.225.306a



07.225.306b

**Triumph of Bacchus** (overdoor in grisaille)Oil on canvas,  $14 \times 32\frac{7}{8}$  in.

(35.6 × 83.5 cm)

Gift of J. Pierpont Morgan, 1906

07.225.314a

ESDA

**Triumph of Bacchus** (overdoor in grisaille)Oil on canvas,  $19\frac{1}{8} \times 45\frac{7}{8}$  in.

(48.6 × 116.5 cm)

Gift of J. Pierpont Morgan, 1906

07.225.272

ESDA



07.225.314a



07.225.272

**Carle (Antoine Charles Horace) Vernet**

French, 1758–1836

***The Triumph of Aemilius Paulus***

This painting, Vernet's reception piece, was presented to the Académie Royale in 1789 and exhibited at the Salon in that same year and in 1791.

Oil on canvas, 51<sup>1</sup>/<sub>8</sub> × 172<sup>1</sup>/<sub>2</sub> in.

(129.9 × 438.2 cm)

Signed and dated (lower left): Carle Vernet 1789

Gift of Darius O. Mills, 1906

06.144



06.144

**Pierre-Paul Prud'hon**

French, 1758–1823

***Charles-Maurice de Talleyrand-Périgord***

(1754–1838), *Prince de Bénévent*

This is one of three life-size full-length portraits of Talleyrand by Prud'hon; the other two were commissioned by Napoleon for the Château de Compiègne in 1806 (Château de Valençay, Indre) and 1807 (Musée Carnavalet, Paris). In 1817 Prud'hon painted this third portrait for Talleyrand.

Oil on canvas, 85 × 55<sup>7</sup>/<sub>8</sub> in.

(215.9 × 141.9 cm)

Signed (lower left, on plinth): P. P. Prud'hon pinxit.

Purchase, Mrs. Charles Wrightsman Gift, in memory of Jacqueline Bouvier Kennedy Onassis, 1994

1994.190



1994.190



25.110.14

***Andromache and Astyanax***

Completed by Charles Boulanger de Boisfrémont (French, 1773–1838) and exhibited at the Salon of 1824

Oil on canvas, 52 × 67<sup>1</sup>/<sub>8</sub> in. (132.1 × 170.5 cm)

Signed (lower left, on base of plinth): P. P. Prud'hon

Bequest of Collis P. Huntington, 1900

25.110.14

**Copy after Pierre-Paul Prud'hon**

French, 19th century

***The Abduction of Psyche***

The composition reverses that of Prud'hon's painting (Louvre, Paris) exhibited in the Salon of 1808.

Oil on wood, 17<sup>1</sup>/<sub>2</sub> × 14 in. (44.5 × 35.6 cm)

Bequest of Lillian S. Timken, 1959

60.71.24



60.71.24

**French Painters**

early 19th century

***Portrait of a Man in a Blue Coat***

Oil on canvas, 24<sup>1</sup>/<sub>4</sub> × 19<sup>5</sup>/<sub>8</sub> in.

(61.5 × 49.8 cm)

Bequest of Catherine D. Wentworth, 1948

48.187.735



48.187.735



1975.1.149



1976.100.2



1976.100.3

**Military Family Portrait**Oil on canvas,  $24\frac{1}{8} \times 19\frac{3}{4}$  in.

(61.3 × 50.2 cm)

Robert Lehman Collection, 1975

1975.1.149

ROBERT LEHMAN COLLECTION

**Louis-Léopold Boilly**

French, 1761–1845

**Portrait of a Woman**Oil on canvas,  $8\frac{3}{4} \times 6\frac{7}{8}$  in.

(22.2 × 17.5 cm)

Bequest of Harry G. Sperling, 1971

1976.100.2

**Portrait of a Man**

Pendant to 1976.100.2

Oil on canvas,  $8\frac{3}{4} \times 6\frac{7}{8}$  in.

(22.2 × 17.5 cm)

Bequest of Harry G. Sperling, 1971

1976.100.3



25.110.8



80.2

**Georges Michel**

French, 1763–1843

**The Mill of Montmartre**

Oil on canvas, 29 × 40 in.

(73.7 × 101.6 cm)

Bequest of Collis P. Huntington, 1900

25.110.8

**Landscape with a Plowed Field and a Village**Oil on canvas,  $20\frac{1}{8} \times 27\frac{5}{8}$  in.

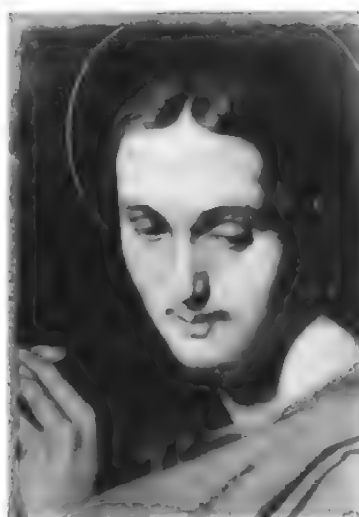
(51.1 × 70.2 cm)

Gift of Paul Durand-Ruel, 1880

80.2



29.100.23



1985.118

**Jean-Auguste-Dominique Ingres**

French, 1780–1867

**Joseph-Antoine Moltedo** (born 1775)Oil on canvas,  $29\frac{5}{8} \times 22\frac{7}{8}$  in.

(75.2 × 58.1 cm)

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.23

**Head of Saint John the Evangelist**

This picture is one of several oil studies for Ingres's altarpiece Christ Delivering the Keys to Saint Peter (Musée Ingres, Montauban), commissioned for Santa Trinità dei Monti, Rome, in 1817 and completed in 1820.

Oil on canvas, laid down on wood,

 $15\frac{1}{2} \times 10\frac{5}{8}$  in. (39.4 × 27 cm)

Signed (lower right, partially legible): Ingres

Catharine Lorillard Wolfe Collection,

Purchase, Bequest of Catharine Lorillard

Wolfe, by exchange, and Wolfe Fund, 1985

1985.118



1975.1.186

**Jean-Auguste-Dominique Ingres**

French, 1780–1867

*Joséphine-Éléonore-Marie-Pauline de  
Galard de Brassac de Béarn* (1825–1860),  
*Princesse de Broglie*

Oil on canvas,  $47\frac{3}{4} \times 35\frac{3}{4}$  in.

(121.3 × 90.8 cm)

Signed and dated (left center): J. INGRES. pit  
1853

Arms (upper right) of the de Broglie family

Robert Lehman Collection, 1975

1975.1.186

ROBERT LEHMAN COLLECTION



19.77.2



19.77.1

**Madame Jacques-Louis Leblanc** (Françoise Poncelle, 1788–1839)  
Salon of 1834  
Oil on canvas,  $47 \times 36\frac{1}{2}$  in.  
(119.4  $\times$  92.7 cm)  
Signed, dated, and inscribed (lower left):  
Ingres P. flor. 1823.  
Catharine Lorillard Wolfe Collection, Wolfe Fund, 1918  
19.77.2

**Jacques-Louis Leblanc** (1774–1846)  
Companion to 19.77.2  
Oil on canvas,  $47\frac{5}{8} \times 37\frac{5}{8}$  in.  
(121  $\times$  95.6 cm)  
Signed (right, on paper): Ingres / Pinx.  
Catharine Lorillard Wolfe Collection, Wolfe Fund, 1918  
19.77.1



43.85.3



43.85.2

**Madame Edmond Cavé** (Marie-Elisabeth Blavot, born 1810)  
Oil on canvas,  $16 \times 12\frac{7}{8}$  in.  
(40.6  $\times$  32.7 cm)  
Signed and inscribed (lower right): Ingres à Madame Cavé  
Bequest of Grace Rainey Rogers, 1943  
43.85.3

**Edmond Cavé** (1794–1852)  
Painted later as a companion piece to 43.85.3  
Oil on canvas,  $16 \times 12\frac{7}{8}$  in.  
(40.6  $\times$  32.7 cm)  
Signed, dated, and inscribed (lower right):  
Ingres à Madame / Cavé. / 1844  
Bequest of Grace Rainey Rogers, 1943  
43.85.2

**Aretino and Tintoretto**  
Oil on canvas,  $17\frac{1}{2} \times 14$  in.  
(44.5  $\times$  35.6 cm)  
Signed and dated (lower left): Ingres. 1848.  
Robert Lehman Collection, 1975  
1975.1.185  
ROBERT LEHMAN COLLECTION



1975.1.185



38.65

### Jean-Auguste-Dominique Ingres and Workshop

**Odalisque in Grisaille**  
Unfinished repetition of the Grande Odalisque of 1814 (Louvre, Paris)  
Oil on canvas,  $32\frac{3}{4} \times 43$  in.  
(83.2  $\times$  109.2 cm)  
Catharine Lorillard Wolfe Collection, Wolfe Fund, 1938  
38.65



**Copy after Jean-Auguste-Dominique Ingres**

French, 19th century

*Ingres (1780–1867) as a Young Man*

Oil on canvas, 34 × 27½ in.

(86.4 × 69.9 cm)

Inscribed (lower left, falsely): Ingres / 1804

Bequest of Grace Rainey Rogers, 1943

43.85.1



43.85.1

**François-Marius Granet**

French, 1775–1849

*The Choir of the Capuchin Church in Rome*

Oil on canvas, 77½ × 58¼ in.

(196.9 × 148 cm)

Signed, dated, and inscribed: (lower right)

GRANET / 1815; (center right, on doorframe)

F.A.BARRI

Gift of L. P. Everard, 1880

80.5.2



80.5.2

**Émile-Jean-Horace Vernet**

French, 1789–1863

*The Start of the Race of the Riderless Horses*

This painting is a study for the main motif of a larger picture of the race (private collection).

Oil on canvas, 18⅞ × 21¼ in.

(46 × 54 cm)

Signed (lower right): H. V.

Catharine Lorillard Wolfe Collection, Bequest of Catharine Lorillard Wolfe, 1887

87.15.47



87.15.47

*Bertel Thorvaldsen (1768–1844) with the Bust of Horace Vernet*

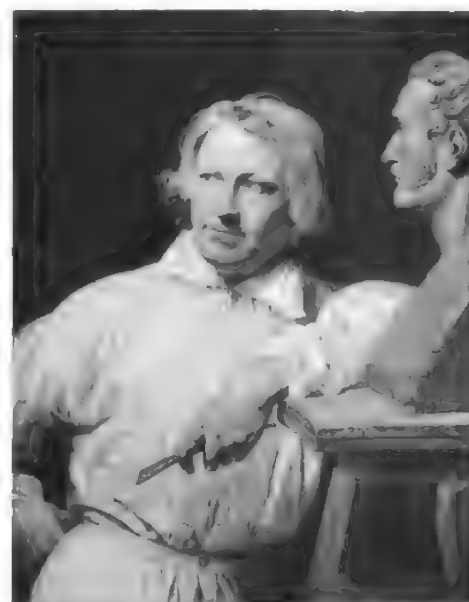
This painting is a replica of the portrait signed and dated 1833 (Thorvaldsens Museum, Copenhagen).

Oil on canvas, 38 × 29½ in.

(96.5 × 74.9 cm)

Gift of Dr. Rudolf J. Heinemann, 1962

62.254



62.254

**Jean-Louis-André-Théodore Géricault**

French, 1791–1824

*Evening: Landscape with an Aqueduct*

This painting is from a series depicting the times of day that includes Morning:

Landscape with Fishermen (Neue Pinakothek, Munich) and Noon: Landscape with a Roman Tomb (Musée du Petit Palais, Paris).

Oil on canvas, 98½ × 86½ in.

(250.2 × 219.7 cm)

Purchase, Gift of James A. Moffett 2nd, in memory of George M. Moffett, by exchange,

1989

1989.183



1989.183



41.17



52.71



77.6

**Alfred Dedreux** (1810–1860) *as a Child*  
Oil on canvas, 18 × 15 in. (45.7 × 38.1 cm)  
The Alfred N. Punnett Endowment Fund,  
1941  
41.17

### French Painters

about 1816

#### *Study of a Nude Man*

This is an anonymous study relating to the work of Géricault.

Oil on canvas, 31<sup>3</sup>/<sub>4</sub> × 25<sup>1</sup>/<sub>4</sub> in.  
(80.6 × 64.1 cm)

Rogers Fund, 1952  
52.71

mid-19th century

#### **Napoleon Bonaparte** (1769–1821)

Oil on wood, 18<sup>1</sup>/<sub>4</sub> × 15 in.  
(46.4 × 38.1 cm)

Gift of Estate of P. R. Strong, 1877  
77.6

### Achille-Etna Michallon

French, 1796–1822

#### *Waterfall at Mont-Dore*

Oil on canvas, 16<sup>1</sup>/<sub>4</sub> × 22<sup>1</sup>/<sub>8</sub> in.  
(41.3 × 56.2 cm)

Signed and dated (lower left):

MICHALLON / 1818

Purchase, Wolfe Fund and Nancy  
Richardson Gift, 1994

1994.376

### Jean-Baptiste-Camille Corot

French, 1796–1875

#### *Italian Landscape*

Oil on paper, laid down on canvas,  
5 × 10<sup>5</sup>/<sub>8</sub> in. (12.7 × 27 cm)

Signed (lower left): COROT.

Gift of Mr. and Mrs. William B. Jaffe, 1950  
50.71.2

#### *Lake Albano and Castel Gandolfo*

Oil on paper, laid down on wood,  
9 × 15<sup>1</sup>/<sub>2</sub> in. (22.9 × 39.4 cm)

Stamped (lower left): VENTE / COROT

Purchase, Dikran G. Kelekian Gift, 1922  
22.27.2

#### *Monsieur Lemaistre* (died 1888)

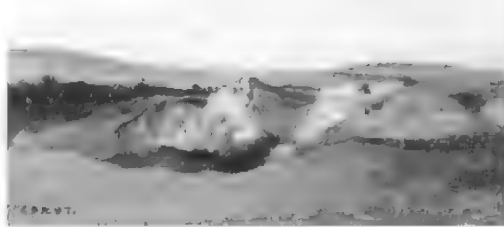
Oil on canvas, 15<sup>1</sup>/<sub>8</sub> × 11<sup>5</sup>/<sub>8</sub> in.  
(38.4 × 29.5 cm)

Signed and dated (upper right): C. Corot. /  
1833.

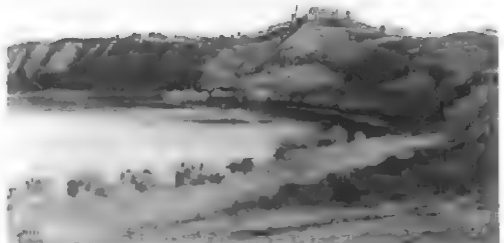
Bequest of Joan Whitney Payson, 1975  
1976.201.13



1994.376



50.71.2



22.27.2



1976.201.13



1974.3

**Jean-Baptiste-Camille Corot**

French, 1796–1875

***Honfleur: Calvary***

Oil on wood,  $11\frac{3}{4} \times 16\frac{1}{8}$  in.

(29.8 × 41 cm)

Signed and inscribed: (lower left) COROT; (on cross) INRI

Purchase, Mr. and Mrs. Richard J. Bernhard  
Gift, by exchange, 1974

1974.3



1979.404



1975.1.162

***Fontainebleau: Oak Trees at Bas-Bréau***

Oil on paper, laid down on wood,

$15\frac{5}{8} \times 19\frac{1}{2}$  in. (39.7 × 49.5 cm)

Inscribed (verso): Cette étude de mon maître  
Corot peinte vers 1830 / qui lui a servi pour  
son tableau d'Hagar dans le désert / fut donné  
[par lui à?] Célestin Nanteuil en 183[5?] / Je  
l'ai retrouvé en fort mauvais état en 1884 / à  
Ma . . . lle [Marseille?] Je l'ai nettoyée et fait  
mettre / sur Panneau dans l'état où elle se  
trouve / Corot l'estimait comme une de ses  
meilleurs. / Français (This study by my  
master Corot painted about 1830 / which he  
used for his painting of Hagar in the desert /  
was given [by him to?] Célestin Nanteuil in  
183[5?] / I rediscovered it in very bad  
condition in 1884 / at Ma . . . lle [Marseilles?]  
I cleaned it and had it put / on panel, its  
present state. / Corot considered it one of his  
best. / Français)

Catharine Lorillard Wolfe Collection, Wolfe  
Fund, 1979

1979.404

***Diana and Actaeon***

Oil on canvas,  $61\frac{5}{8} \times 44\frac{3}{8}$  in.

(156.5 × 112.7 cm)

Signed and dated (lower right): COROT. 1836

Robert Lehman Collection, 1975

1975.1.162

ROBERT LEHMAN COLLECTION

***Hagar in the Wilderness***

Salon of 1835

Oil on canvas,  $71 \times 106\frac{1}{2}$  in.

(180.3 × 270.5 cm)

Signed and dated (lower left): COROT / 18[35]

Stamped? (lower right): VENTE / COROT

Rogers Fund, 1938

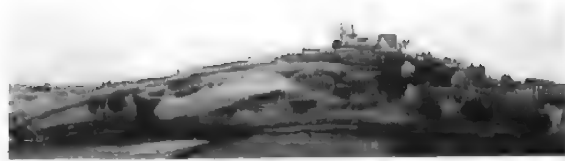
38.64



38.64



29.100.564



1980.203.4



1984.75

**Portrait of a Child**Oil on wood, 12<sup>5</sup>/<sub>8</sub> × 9<sup>1</sup>/<sub>4</sub> in.

(32.1 × 23.5 cm)

Signed (lower left): COROT

Inscribed (lower left): Corot

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.564

**View of Lormes**Oil on canvas, 6<sup>1</sup>/<sub>2</sub> × 21<sup>5</sup>/<sub>8</sub> in.

(16.5 × 54.9 cm)

Partial and Promised Gift of Mr. and Mrs.

Walter Mendelsohn, 1980

1980.203.4

**Study for "The Destruction of Sodom"**

Study for the painting (29.100.18) shown at the Salons of 1844 and 1857

Oil on canvas, 14<sup>1</sup>/<sub>8</sub> × 19<sup>5</sup>/<sub>8</sub> in.

(35.9 × 49.8 cm)

Catharine Lorillard Wolfe Collection, Wolfe

Fund, 1984

1984.75



29.100.18

**The Destruction of Sodom**

The painting, first shown at the Salon of 1844, was subsequently cut down and substantially altered; it was exhibited again at the Salon of 1857.

Oil on canvas, 36<sup>3</sup>/<sub>8</sub> × 71<sup>3</sup>/<sub>8</sub> in.

(92.4 × 181.3 cm)

Signed (lower right): COROT.

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.18

**A Village Street: Dardagny**Oil on canvas, 13<sup>1</sup>/<sub>2</sub> × 9<sup>1</sup>/<sub>2</sub> in.

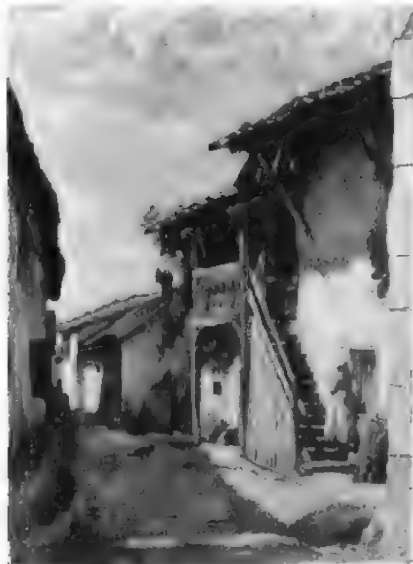
(34.3 × 24.1 cm)

Signed (lower left): COROT

Inscribed (center right, on wall): 48

Bequest of Collis P. Huntington, 1900

25.110.17



25.110.17

**The Curious Little Girl**Oil on wood, 16<sup>1</sup>/<sub>4</sub> × 11<sup>1</sup>/<sub>4</sub> in.

(41.3 × 28.6 cm)

Signed (lower right): COROT

Anticipated Bequest of Walter H. Annenberg

**Jean-Baptiste-Camille Corot**

French, 1796–1875

***The Environs of Paris***

Oil on wood, 13½ × 20¼ in.

(34.3 × 51.4 cm)

Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915

30.95.272



30.95.272

***Reverie***

Oil on wood, 19⅝ × 14⅜ in.

(49.8 × 36.5 cm)

Signed (lower left): COROT

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.563



29.100.563

***Mother and Child***

Oil on wood, 12¾ × 8⅞ in.

(32.4 × 22.5 cm)

Signed (lower right): COROT

H. O. Havemeyer Collection, Gift of Mrs.

P. H. B. Frelinghuysen, 1930

30.13



30.13

***The Muse: History***

Oil on canvas, 18⅞ × 13⅞ in.

(46 × 35.2 cm)

Signed (lower left): COROT

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.193



29.100.193

***Girl Weaving a Garland***

Oil on canvas, 16½ × 11¾ in.

(41.9 × 29.8 cm)

Stamped (lower right): VENTE / COROT

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.562



29.100.562

***The Ferryman***

Oil on canvas, 26⅞ × 19⅞ in.

(66.4 × 49.2 cm)

Signed (lower right): COROT

Bequest of Benjamin Altman, 1913

14.40.811



14.40.811



***River with a Distant Tower***Oil on canvas,  $21\frac{1}{2} \times 30\frac{7}{8}$  in.(54.6  $\times$  78.4 cm)

Signed (lower left): C. COROT

Bequest of Robert Graham Dun, 1900

II.45.4



II.45.4



29.100.19

***Bacchante by the Sea***Oil on wood,  $15\frac{1}{4} \times 23\frac{3}{8}$  in.(38.7  $\times$  59.4 cm)

Signed and dated (lower right): COROT 1865

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.19



29.100.598



32.100.136

***Bacchante in a Landscape***Oil on canvas,  $12\frac{1}{8} \times 24\frac{1}{4}$  in.(30.8  $\times$  61.5 cm)

Signed (lower left): COROT

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.598

***Boatman among the Reeds***Oil on canvas,  $23\frac{1}{2} \times 32$  in.(59.7  $\times$  81.3 cm)

Signed (lower left): COROT.

The Friedsam Collection, Bequest of Michael

Friedsam, 1931

32.100.136

***The Letter***Oil on wood,  $21\frac{1}{2} \times 14\frac{1}{4}$  in.(54.6  $\times$  36.2 cm)

Signed (lower left): COROT

H. O. Havemeyer Collection, Gift of Horace

Havemeyer, 1929

29.160.33



29.160.33



21.70.4

***A Wheelwright's Yard on the Seine***Oil on canvas,  $18\frac{1}{4} \times 21\frac{7}{8}$  in.(46.4  $\times$  55.6 cm)

Signed: (lower left) COROT; (lower right)

COROT

Bequest of Eloise Lawrence Breese Norrie,

1921

21.70.4

**Jean-Baptiste-Camille Corot**

French, 1796–1875

***A Pond in Picardy***

Oil on canvas, 17 × 25 in. (43.2 × 63.5 cm)

Signed (lower left): COROT

Bequest of Benjamin Altman, 1913

14.40.813



14.40.813



87.15.141

***Ville-d'Avray***

Salon of 1870

Oil on canvas, 21<sup>5</sup>/<sub>8</sub> × 31<sup>1</sup>/<sub>2</sub> in.

(54.9 × 80 cm)

Signed (lower right): COROT

Catharine Lorillard Wolfe Collection, Bequest of Catharine Lorillard Wolfe, 1887

87.15.141

***A Woman Reading***

Salon of 1869

Oil on canvas, 21<sup>3</sup>/<sub>8</sub> × 14<sup>3</sup>/<sub>4</sub> in.

(54.3 × 37.5 cm)

Signed (lower left): [COR]OT

Gift of Louise Senff Cameron, in memory of her uncle, Charles H. Senff, 1928

28.90



28.90



29.100.565



14.40.817

***Sibylle***Oil on canvas, 32<sup>1</sup>/<sub>4</sub> × 25<sup>1</sup>/<sub>2</sub> in.

(81.9 × 64.8 cm)

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.565

***A Lane through the Trees***

Oil on canvas, 24 × 18 in. (61 × 45.7 cm)

Signed (lower right): COROT

Bequest of Benjamin Altman, 1913

14.40.817



17.120.218



17.120.225

***River Landscape with Two Boatmen***Oil on canvas, 16 × 12<sup>7</sup>/<sub>8</sub> in.

(40.6 × 32.7 cm)

Signed (lower left): COROT

Mr. and Mrs. Isaac D. Fletcher Collection,

Bequest of Isaac D. Fletcher, 1917

17.120.218

***A Woman Gathering Faggots at Ville-d'Avray***Oil on canvas, 28<sup>3</sup>/<sub>8</sub> × 22<sup>1</sup>/<sub>2</sub> in.

(72.1 × 57.2 cm)

Signed (lower left): COROT

Mr. and Mrs. Isaac D. Fletcher Collection,

Bequest of Isaac D. Fletcher, 1917

17.120.225

***The Gypsies***Oil on canvas, 21<sup>3</sup>/<sub>4</sub> × 31<sup>1</sup>/<sub>2</sub> in.

(55.2 × 80 cm)

Signed and dated (lower left): COROT. 1872

Mr. and Mrs. Isaac D. Fletcher Collection,

Bequest of Isaac D. Fletcher, 1917

17.120.212

**Édouard Bertin**

French, 1797–1871

***Ravine at Sorrento***

Oil on paper, laid down on board,

16<sup>1</sup>/<sub>8</sub> × 11<sup>5</sup>/<sub>8</sub> in. (41 × 29.5 cm)

Signed (lower right): E. Bertin.

Purchase, Karen B. Cohen Gift, 1986

1986.296



17.120.212



1986.296

**Eugène Delacroix**

French, 1798–1863

***The Natchez***

Salon of 1835

Oil on canvas, 35½ × 46 in.

(90.2 × 116.8 cm)

Signed (lower right): Eug. Delacroix

Purchase, Gifts of George N. and Helen M.

Richard and Mr. and Mrs. Charles S.

McVeigh and Bequest of Emma A. Sheaffer,

by exchange, 1989

1989.328

***George Sand's Garden at Nohant***

Oil on canvas, 17⅞ × 21¾ in.

(45.4 × 55.2 cm)

Signed (lower left): E. Delacroix

Purchase, Dikran G. Kelekian Gift, 1922

22.27.4

***Hamlet and His Mother***

Oil on canvas, 10¾ × 7⅞ in.

(27.3 × 18.1 cm)

Signed (lower left): Eug. Delacroix.

Bequest of Miss Adelaide Milton de Groot

(1876–1967), 1967

67.187.61

***The Abduction of Rebecca***

Oil on canvas, 39½ × 32¼ in.

(100.3 × 81.9 cm)

Signed and dated (lower right): Eug.

Delacroix / 1846

Catharine Lorillard Wolfe Collection, Wolfe

Fund, 1903

03.30



1989.328



22.27.4



67.187.61





**Eugène Delacroix**

French, 1798–1863

***Basket of Flowers***

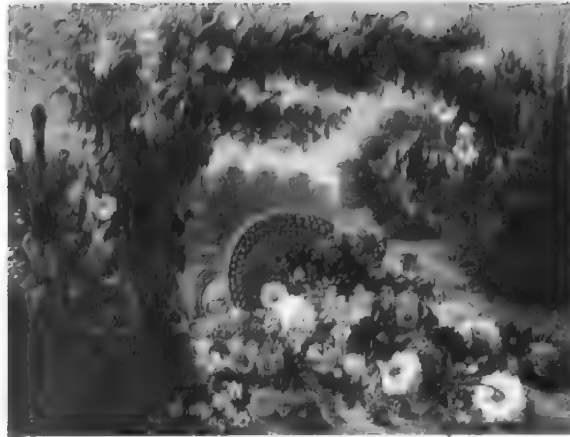
Salon of 1849

Oil on canvas, 42<sup>1</sup>/<sub>4</sub> × 56 in. (107.3 × 142.2 cm)

Bequest of Miss Adelaide Milton de Groot

(1876–1967), 1967

67.187.60



67.187.60

***Christ Asleep during the Tempest***

Oil on canvas, 20 × 24 in. (50.8 × 61 cm)

Signed (lower left): Eug. Delacroix

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.131



29.100.131

**Théodore Caruelle d'Aligny**

French, 1798–1871

***Landscape with a Cave***

Oil on canvas, 24<sup>1</sup>/<sub>2</sub> × 18 in. (62.2 × 45.7 cm)

Signed and inscribed (verso): à l'ami

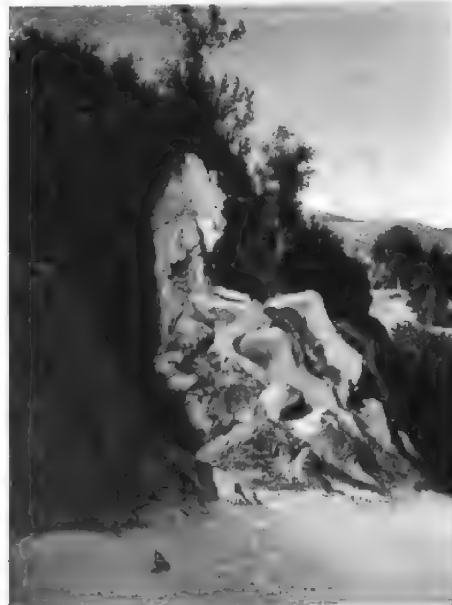
Duverger[?] (to my friend Duverger[?]) / CA

[monogram]

Catharine Lorillard Wolfe Collection, Wolfe

Fund, 1989

1989.138



1989.138

**Alexandre-Gabriel Decamps**

French, 1803–1860

***The Experts***

Salon of 1839

Oil on canvas, 18<sup>1</sup>/<sub>4</sub> × 25<sup>1</sup>/<sub>4</sub> in.

(46.4 × 64.1 cm)

Signed, dated, and inscribed: (left) DE

CAMPS.1837; (on sticker applied to landscape)

107; (bottom center, on book) Expertise[s] /

10%[?] / Nous soussign[és] / Estimateurs /

Appréciateurs / Experts / . . . (Appraisal[s] /

10%[?] / We the undersigned / Assessors /

Appraisers / Connoisseurs / . . . )

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.196



29.100.196

***The Night Patrol at Smyrna***

This is a later variant of The Turkish Patrol (Wallace Collection, London) exhibited at the Salon of 1831.

Oil on canvas, 29<sup>1</sup>/<sub>4</sub> × 36<sup>3</sup>/<sub>8</sub> in.

(74.3 × 92.4 cm)

Signed (lower right): DECAMPS.

Catharine Lorillard Wolfe Collection, Bequest

of Catharine Lorillard Wolfe, 1887

87.15.93



87.15.93

***The Good Samaritan***

Oil on canvas, 36<sup>1</sup>/<sub>8</sub> × 29<sup>1</sup>/<sub>8</sub> in.

(93 × 74 cm)

H. O. Havemeyer Collection, Gift of Horace

Havemeyer, 1929

29.160.36



29.160.36



25.110.38



53.160

**Louis-Gabriel-Eugène Isabey**

French, 1803–1886

***A Church Interior***Oil on wood,  $13\frac{3}{4} \times 11\frac{1}{8}$  in.

(34.9 × 28.3 cm)

Signed and dated (lower right): E. Isabey. 66

Bequest of Collis P. Huntington, 1900

25.110.38

**Eugène Deveria**

French, 1805–1865

***Louis-Félix Amiel* (1802–1864)**Oil on canvas,  $24 \times 19\frac{3}{4}$  in.

(61 × 50.2 cm)

Signed and dated (center right):

Eug—Deveria / 1837

Rogers Fund, 1953

53.160



25.110.30



1975.1.242

**Narcisse-Virgile Diaz de la Peña**

French, 1808–1876

***Diana***

This is a larger replica of a painting shown at the Salon of 1848.

Oil on canvas,  $46\frac{1}{2} \times 27\frac{3}{4}$  in.

(118.1 × 70.5 cm)

Signed and dated (lower left): N. Diaz. 49.

Bequest of Collis P. Huntington, 1900

25.110.30

***Figures and a Dog in a Landscape***Oil on wood,  $17\frac{1}{4} \times 11\frac{3}{4}$  in.

(43.8 × 29.8 cm)

Signed and dated (lower left): N. Diaz. 52.

Robert Lehman Collection, 1975

1975.1.242

ROBERT LEHMAN COLLECTION

***Autumn: The Woodland Pond***Oil on canvas,  $19\frac{3}{4} \times 26$  in.

(50.2 × 66 cm)

Signed and dated (lower left): N. Diaz. 67.

Mr. and Mrs. Isaac D. Fletcher Collection,

Bequest of Isaac D. Fletcher, 1917

17.120.214

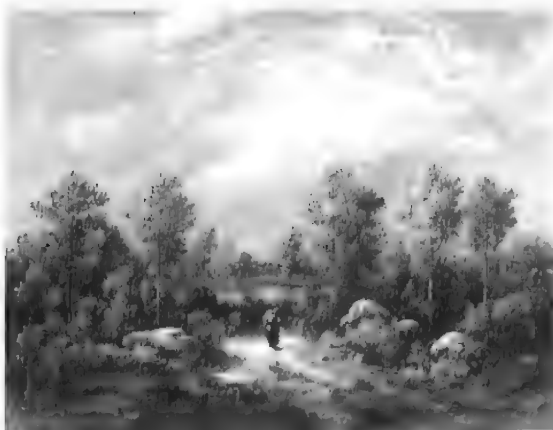
***The Edge of the Woods***Oil on wood,  $14\frac{7}{8} \times 18\frac{1}{2}$  in.

(37.8 × 47 cm)

Signed and dated (lower left): N. Diaz. 72.

Bequest of Benjamin Altman, 1913

14.40.819



17.120.214



14.40.819

# Narcisse-Virgile Diaz de la Peña

French, 1808–1876

## *A Pool in a Meadow*

Oil on wood, 12<sup>3</sup>/<sub>2</sub> × 16<sup>1</sup>/<sub>8</sub> in.

(31.8 × 41 cm)

Signed and dated (lower right): N. Diaz. 73.

Bequest of Maria DeWitt Jesup, from the collection of her husband, Morris K. Jesup,

1914

15.30.13



15.30.13



17.120.230

## *A Vista through Trees: Fontainebleau*

Oil on wood, 12<sup>3</sup>/<sub>4</sub> × 17<sup>1</sup>/<sub>4</sub> in.

(32.4 × 43.8 cm)

Signed and dated (lower left): N. Diaz. 73.

Mr. and Mrs. Isaac D. Fletcher Collection, Bequest of Isaac D. Fletcher, 1917

17.120.230

## *The Forest of Fontainebleau*

Oil on wood, 18<sup>5</sup>/<sub>8</sub> × 23<sup>5</sup>/<sub>8</sub> in.

(47.3 × 60 cm)

Signed and dated (lower left): N. Diaz. 74.

Bequest of Collis P. Huntington, 1900

25.110.92



25.110.92



1985.246.2

1985.246.1

# Hippolyte Flandrin

French, 1809–1864

## *Joshua*

This is a study for a wall painting by

Flandrin in the nave of the church of

Saint-Germain-des-Prés, Paris.

Oil over pen and brown ink on thin paper,

laid down on wood, paper 13<sup>3</sup>/<sub>8</sub> × 5<sup>1</sup>/<sub>8</sub> in.

(34 × 14.3 cm)

Van Day Truex Fund, 1985

1985.246.2

DRAWINGS AND PRINTS

## *Hezekiah, King of Judah*

This is a study for a wall painting by

Flandrin in the nave of the church of

Saint-Germain-des-Prés, Paris.

Oil over pen and brown ink on thin paper,

laid down on wood, paper 12 × 5<sup>5</sup>/<sub>8</sub> in.

(30.5 × 14.3 cm)

Van Day Truex Fund, 1985

1985.246.1

DRAWINGS AND PRINTS



54.143.1



47.122

# Honoré Daumier

French, 1808–1879

## *The Drinkers*

Oil on wood, 14<sup>3</sup>/<sub>8</sub> × 11 in.

(36.5 × 27.9 cm)

Signed (lower left): h.D.

Bequest of Margaret Seligman Lewisohn, in

memory of her husband, Sam A. Lewisohn,

1954

54.143.1



29.100.129

***The Laundress***

Oil on wood,  $19\frac{1}{4} \times 13$  in. (48.9 × 33 cm)  
 Signed and dated (lower left): h. Daumier / 186[3?]  
 Bequest of Lillie P. Bliss, 1931  
 47.122

***The Third-Class Carriage***

Oil on canvas,  $25\frac{3}{4} \times 35\frac{1}{2}$  in.  
 (65.4 × 90.2 cm)  
 H. O. Havemeyer Collection, Bequest of Mrs.  
 H. O. Havemeyer, 1929  
 29.100.129

***Don Quixote and the Dead Mule***

Oil on wood,  $9\frac{3}{4} \times 18\frac{1}{8}$  in.  
 (24.8 × 46 cm)  
 Signed (lower left): h.D.  
 Catharine Lorillard Wolfe Collection, Wolfe  
 Fund, 1909  
 09.198



09.198

**Constant Troyon**

French, 1810–1865

***Road in the Woods***

Oil on canvas,  $22\frac{7}{8} \times 19$  in.  
 (58.1 × 48.3 cm)  
 Signed (lower left): c.TROYON.  
 Bequest of Collis P. Huntington, 1900  
 25.110.19

***Going to Market***

This is a smaller variant of a painting  
 exhibited at the Salon of 1859.  
 Oil on canvas,  $16\frac{1}{8} \times 12\frac{7}{8}$  in.  
 (41 × 32.7 cm)  
 Signed and dated (lower right): c. TROYON.  
 1860.  
 Mr. and Mrs. Isaac D. Fletcher Collection,  
 Bequest of Isaac D. Fletcher, 1917  
 17.120.220



25.110.19



17.120.220

# **Jules Dupré**

French, 1811–1889

## ***Cows Crossing a Ford***

Oil on canvas,  $14\frac{1}{4} \times 24\frac{5}{8}$  in.

(36.2 × 62.5 cm)

Signed and dated (lower left): Jules Dupré. / 1836.

Gift of Mrs. Leon L. Watters, in memory of Leon Laizer Watters, 1967

67.213



67.213



1975.1.169

## ***Landscape with Cattle***

Oil on canvas,  $31 \times 51\frac{1}{2}$  in.

(78.7 × 130.8 cm)

Signed and dated (lower left): J. Dupré / 1837

Robert Lehman Collection, 1975

1975.1.169

ROBERT LEHMAN COLLECTION

# **Pierre-Étienne-Théodore Rousseau**

French, 1812–1867

## ***A Village in a Valley***

Oil on canvas,  $9\frac{7}{8} \times 16$  in.

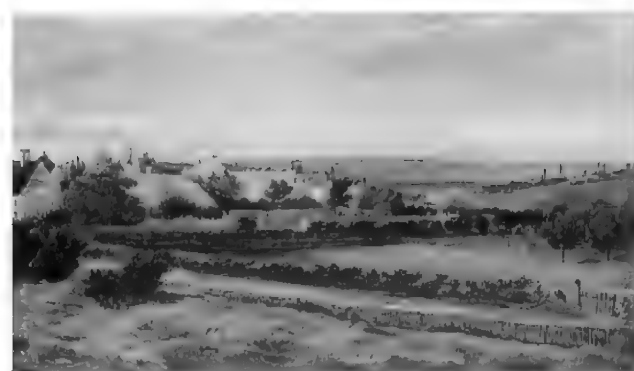
(23.2 × 40.6 cm)

Signed (lower left): TH. Rousseau.

The Friedsam Collection, Bequest of Michael

Friedsam, 1931

32.100.133



32.100.133



03.28

## ***An Old Chapel in a Valley***

Oil on wood,  $10\frac{1}{2} \times 13\frac{7}{8}$  in.

(26.7 × 35.2 cm)

Signed (lower left): TH. Rousseau.

Catharine Lorillard Wolfe Collection, Wolfe

Fund, 1903

03.28

## ***A River in a Meadow***

Oil on wood,  $16\frac{3}{4} \times 26\frac{1}{8}$  in.

(42.5 × 66.4 cm)

Signed (lower left): Th. Rousseau

Bequest of Collis P. Huntington, 1900

25.110.52



25.110.52



11.45.5

## ***A Meadow Bordered by Trees***

Oil on wood,  $16\frac{3}{8} \times 24\frac{3}{8}$  in.

(41.6 × 61.9 cm)

Signed (lower left): TH. Rousseau.

Bequest of Robert Graham Dun, 1900

11.45.5





43.86.7



1975.1.204

***A River Landscape***Oil on wood,  $16\frac{3}{8} \times 24\frac{7}{8}$  in.(41.6  $\times$  63.2 cm)

Signed (lower left): Th. Rousseau.

Bequest of Richard De Wolfe Brixey, 1943

43.86.7

***The Pool***Oil on wood,  $12\frac{3}{4} \times 16$  in.(32.4  $\times$  40.6 cm)

Signed (lower left): Th. Rousseau.

Robert Lehman Collection, 1975

1975.1.204

ROBERT LEHMAN COLLECTION

***Landscape***Oil on wood,  $13\frac{1}{2} \times 20\frac{3}{8}$  in.(34.3  $\times$  51.8 cm)

Robert Lehman Collection, 1975

1975.1.205

ROBERT LEHMAN COLLECTION



1975.1.205



96.27

***The Edge of the Woods at Monts-Girard***

Salon of 1855

Oil on wood,  $31\frac{1}{2} \times 48$  in. (80  $\times$  121.9 cm)

Signed and dated (lower left): TH. Rousseau-1854

Catharine Lorillard Wolfe Collection, Wolfe Fund, 1896

96.27

***Sunset near Arbonne***Oil on wood,  $25\frac{1}{4} \times 39$  in.(64.1  $\times$  99.1 cm)

Signed: (lower right) TH·R; (lower left) TH. Rousseau-

Bequest of Collis P. Huntington, 1900

25.110.4

***A Path among the Rocks***Oil on wood,  $15 \times 23\frac{3}{8}$  in. (38.1  $\times$  60 cm)

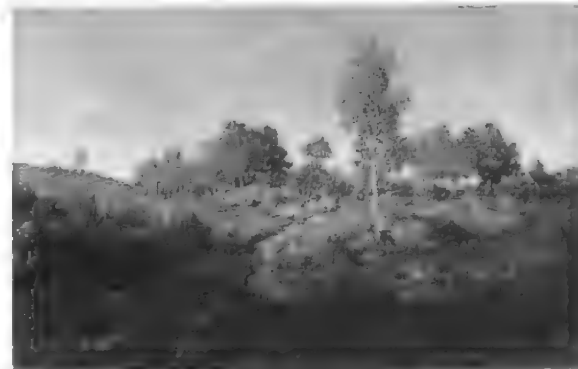
Signed (lower left): TH. Rousseau.

Bequest of Benjamin Altman, 1913

14.40.814



25.110.4



14.40.814

**Pierre-Étienne-Théodore Rousseau**

French, 1812–1867

***The Forest in Winter at Sunset***

Oil on canvas, 64 × 102<sup>3</sup>/<sub>8</sub> in.

(162.6 × 260 cm)

Signed (lower left): TH. Rousseau.

Gift of P. A. B. Widener, 1911

11.4



11.4

**Isidore Pils**

French, 1813–1875

***Minerva Combating Brute Force***

This painting is a study for the decoration of the grand staircase in the Paris Opéra.

Oil on paper, laid down on canvas,

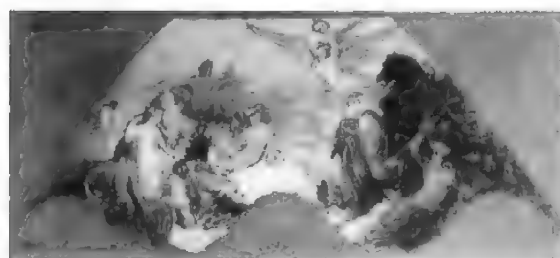
11<sup>3</sup>/<sub>8</sub> × 27 in. (29.5 × 68.6 cm)

Signed (lower left): I. PILS

Purchase, Karen B. Cohen Gift, 1989

1989.53

DRAWINGS AND PRINTS



1989.53

**Charles-Émile Jacque**

French, 1813–1894

***The Sheepfold***

Oil on wood, 18<sup>1</sup>/<sub>8</sub> × 36<sup>1</sup>/<sub>8</sub> in.

(46 × 91.8 cm)

Signed and dated (lower left): ch. Jacque / 1857.

Catharine Lorillard Wolfe Collection, Wolfe Fund, 1897

97.40



97.40

***A Shepherdess and Her Sheep***

Oil on canvas, 32 × 25<sup>1</sup>/<sub>2</sub> in.

(81.3 × 64.8 cm)

Signed (lower left): ch. Jacque

Bequest of Susan P. Colgate, in memory of her husband, Romulus R. Colgate, 1936

36.162.3



36.162.3

***Springtime***

Oil on wood, 16 × 11<sup>1</sup>/<sub>2</sub> in.

(40.6 × 29.2 cm)

Signed (lower left): ch. Jacque

Bequest of Lillian S. Timken, 1959

60.71.10



60.71.10

**Jean-François Millet**

French, 1814–1875

***Garden Scene***

Oil on canvas, 6<sup>3</sup>/<sub>4</sub> × 8<sup>3</sup>/<sub>8</sub> in.

(17.1 × 21.3 cm)

Signed (lower right): J. F. Millet.

Bequest of Maria DeWitt Jesup, from the collection of her husband, Morris K. Jesup,

1914

15.30.24



15.30.24



1983.446



38.75

***Shepherdess Seated on a Rock***

This is one of two versions of the subject (the other is in the Cincinnati Art Museum) painted at the same time in 1856.

Oil on wood, 14<sup>1</sup>/<sub>8</sub> × 11<sup>1</sup>/<sub>8</sub> in.

(35.9 × 28.3 cm)

Gift of Douglas Dillon, 1983

1983.446

***Woman with a Rake***

Oil on canvas, 15<sup>5</sup>/<sub>8</sub> × 13<sup>1</sup>/<sub>2</sub> in.

(39.7 × 34.3 cm)

Signed (lower right): J.F. Millet

Gift of Stephen C. Clark, 1938

38.75

***Calling the Cows Home***

Oil on wood, 37<sup>1</sup>/<sub>4</sub> × 25<sup>1</sup>/<sub>2</sub> in.

(94.6 × 64.8 cm)

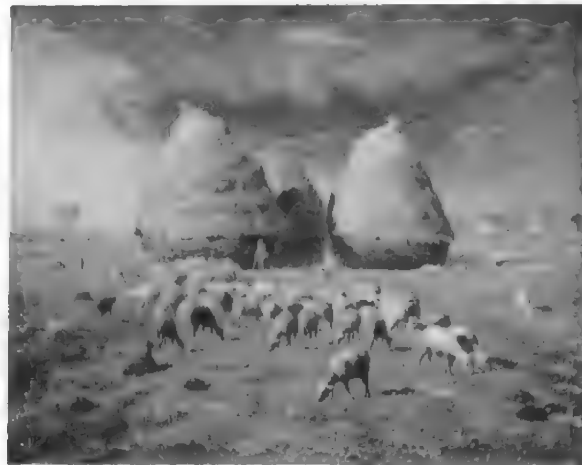
Signed (lower left): J.F. Millet

Gift of Mrs. Arthur Whitney, 1950

50.151



50.151



60.71.12

***Haystacks: Autumn***

This is from a series commissioned in 1868 depicting the Seasons: Spring (Musée d'Orsay, Paris), Summer: Buckwheat Harvest (Museum of Fine Arts, Boston), and Winter: The Woodgatherers (National Museum of Wales, Cardiff).

Oil on canvas, 33<sup>1</sup>/<sub>2</sub> × 43<sup>3</sup>/<sub>8</sub> in.

(85.1 × 110.2 cm)

Signed (lower right): J.F. Millet

Bequest of Lillian S. Timken, 1959

60.71.12

***Autumn Landscape with a Flock of Turkeys***

Oil on canvas, 31<sup>7</sup>/<sub>8</sub> × 39 in. (81 × 99.1 cm)

Signed (lower right): J.F. Millet

Mr. and Mrs. Isaac D. Fletcher Collection,

Bequest of Isaac D. Fletcher, 1917

17.120.209



17.120.209

**Charles-Théodore Frère**

French, 1814–1888

***Jerusalem from the Environs***

Oil on canvas, 29½ × 43½ in.

(74.9 × 110.5 cm)

Signed and inscribed (lower right): TH. FRÈRE.

/ JÉRUSALEM. TERRE SAINTE. (Holy Land)

Catharine Lorillard Wolfe Collection, Bequest

of Catharine Lorillard Wolfe, 1887

87.15.106



87.15.106

**François-Louis Français**

French, 1814–1897

***Gathering Olives at Tivoli***

Oil on canvas, 83¾ × 51⅝ in.

(212.7 × 131.1 cm)

Signed and dated (lower right): Français 68

Gift of J. Montaignac, 1897

97.18



97.18

**Thomas Couture**

French, 1815–1879

***Soap Bubbles***

This is one of two versions of the subject; the other (Walters Art Gallery, Baltimore) is signed and dated 1859.

Oil on canvas, 51½ × 38⅝ in. (130.8 × 98.1 cm)

Signed and inscribed: (lower left) T.C.; (on

paper) immortalité de l'un . . . (one's

immortality . . .)

Catharine Lorillard Wolfe Collection, Bequest

of Catharine Lorillard Wolfe, 1887

87.15.22



87.15.22



25.110.39

**Jean-Louis-Ernest Meissonier**

French, 1815–1891

***The Card Players***

Oil on wood, 13⅞ × 10½ in.

(35.2 × 26.7 cm)

Signed and dated (lower left): EMeissonier

[initials in monogram] 1863

Bequest of Collis P. Huntington, 1900

25.110.39

***Soldier Playing the Theorbo***

Oil on wood, 11½ × 8⅝ in. (29.2 × 21.9 cm)

Signed and dated (lower right): EMeissonier

[initials in monogram] 1865

Bequest of Martha T. Fiske Collord, in

memory of her first husband, Josiah M. Fiske,

1908

08.136.7



08.136.7

***A General and His Aide-de-camp***

Oil on wood, 7¾ × 10⅞ in.

(19.7 × 27.6 cm)

Signed and dated (lower right): EMeissonier

[initials in monogram] 1869

Catharine Lorillard Wolfe Collection, Bequest

of Catharine Lorillard Wolfe, 1887

87.15.37



87.15.37



87.20.1



1982.320

***Friedland, 1807***Oil on canvas,  $53\frac{1}{2} \times 95\frac{1}{2}$  in.(135.9  $\times$  242.6 cm)Signed and dated (lower left): EMeissonier  
[initials in monogram] / 1875

Gift of Henry Hilton, 1887

87.20.1

**Philippe Rousseau**

French, 1816–1887

***Still Life with Ham***Oil on canvas,  $28\frac{3}{4} \times 36\frac{1}{4}$  in.(73  $\times$  92.1 cm)Signed and inscribed: (on envelope) Monsieur  
Ph. Rousseau. / à Acquigny / Eure; (on  
newspaper) [FI]GAROCatharine Lorillard Wolfe Collection, Wolfe  
Fund, 1982

1982.320



11.45.3



64.149.7

**Charles-François Daubigny**

French, 1817–1878

***Gobelle's Mill at Optevouz***Oil on canvas,  $22\frac{3}{4} \times 36\frac{1}{2}$  in.(57.8  $\times$  92.7 cm)

Signed (lower left): C. Daubigny.

Bequest of Robert Graham Dun, 1900

11.45.3

***Landscape on a River***Oil on wood,  $8\frac{1}{4} \times 15$  in. (21  $\times$  38.1 cm)Signed and dated (lower right): Daubigny  
1863

Gift of Mary V. T. Eberstadt, 1964

64.149.7



14.40.815



14.40.818

***The Banks of the Oise***Oil on wood,  $14\frac{3}{4} \times 26\frac{3}{8}$  in.(37.5  $\times$  67 cm)

Signed and dated (lower left): Daubigny. 1863.

Bequest of Benjamin Altman, 1913

14.40.815

***A River Landscape with Storks***Oil on wood,  $9\frac{1}{2} \times 17\frac{5}{8}$  in.(24.1  $\times$  44.8 cm)

Signed and dated (lower left): Daubigny 1864

Bequest of Benjamin Altman, 1913

14.40.818



**Charles-François Daubigny**

French, 1817–1878

***On the Banks of the Oise***

Oil on wood,  $8\frac{3}{4} \times 15\frac{1}{2}$  in.

(22.2 × 39.4 cm)

Signed and dated (lower right): Daubigny

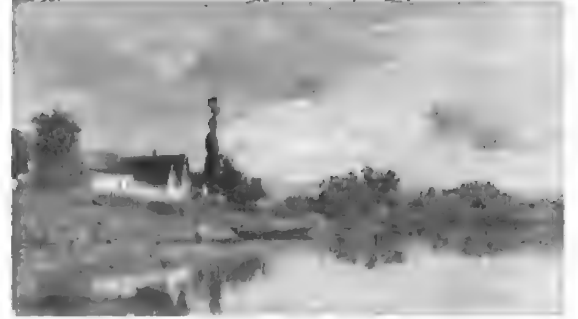
1864

Gift of Mary V. T. Eberstadt, 1964

64.149.6



64.149.6



30.95.275

***Portejoie on the Seine***

Oil on wood,  $9\frac{5}{8} \times 17\frac{3}{8}$  in.

(24.4 × 44.1 cm)

Signed and dated (lower left):

Daubigny.18[6?]8

Theodore M. Davis Collection, Bequest of

Theodore M. Davis, 1915

30.95.275

***Boats on the Seacoast at Étapes***

Oil on wood,  $13\frac{1}{2} \times 22\frac{7}{8}$  in.

(34.3 × 58.1 cm)

Signed and dated (lower left): Daubigny 1871

Catharine Lorillard Wolfe Collection, Wolfe

Fund, 1903

03.29



03.29



1975.1.165

***Landscape with Ducks***

Oil on wood,  $15 \times 26\frac{1}{2}$  in.

(38.1 × 67.3 cm)

Signed and dated (lower left): Daubigny 1872

Robert Lehman Collection, 1975

1975.1.165

ROBERT LEHMAN COLLECTION

***Apple Blossoms***

Oil on canvas,  $23\frac{1}{8} \times 33\frac{3}{8}$  in.

(58.7 × 84.8 cm)

Signed and dated (lower right): Daubigny

1873

Bequest of Collis P. Huntington, 1900

25.110.3

***The Seine: Morning***

Oil on wood,  $15\frac{1}{4} \times 27\frac{1}{4}$  in.

(38.7 × 69.2 cm)

Signed and dated (lower left): Daubigny 1874

Catharine Lorillard Wolfe Collection, Bequest

of Catharine Lorillard Wolfe, 1887

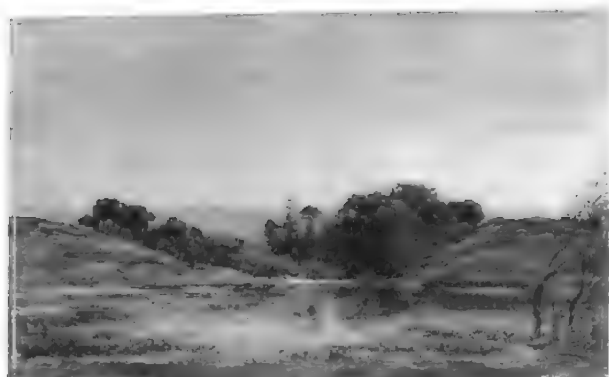
87.15.120



25.110.3



87.15.120



43.86.6



08.136.4

***The Pond of Gylieu***

Oil on wood, 16 × 26½ in.

(40.6 × 67.3 cm)

Signed and dated (lower right): Daubigny  
1876Bequest of Richard De Wolfe Brixey, 1943  
43.86.6***Landscape with a Sunlit Stream***

Oil on canvas, 25⅛ × 18⅞ in.

(63.8 × 47.9 cm)

Signed (lower left): Daubigny.

Bequest of Martha T. Fiske Collord, in  
memory of her first husband, Josiah M. Fiske,  
1908

08.136.4

**Jean-Désiré-Gustave Courbet**

French, 1819–1877

***Young Women from the Village***The artist's sisters—Zélie, Juliette, and Zoë—  
served as models for this painting, which was  
exhibited at the Salon of 1852.

Oil on canvas, 76¾ × 102¾ in.

(194.9 × 261 cm)

Signed (lower left): G. Courbet.

Gift of Harry Payne Bingham, 1940

40.175



40.175

# Jean-Désiré-Gustave Courbet

French, 1819–1877

## Alphonse Promayet (1822–1872)

This painting served as the model for Promayet's portrait in *The Painter's Studio* (Musée d'Orsay, Paris) of 1855.

Oil on canvas, 42<sup>7</sup>/<sub>8</sub> × 27<sup>5</sup>/<sub>8</sub> in.

(107 × 70.2 cm)

Inscribed (lower right): G. Courbet

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.132



29.100.132



19.84

## Louis Gueymard (1822–1880) as Robert le Diable

This portrait of the tenor Gueymard in the title role in Meyerbeer's opera was exhibited at the Salon of 1857.

Oil on canvas, 58<sup>1</sup>/<sub>2</sub> × 42 in.

(148.6 × 106.7 cm)

Signed (lower left): G. Courbet.

Gift of Elizabeth Milbank Anderson, 1919

19.84

## Woman in a Riding Habit (L'Amazone)

Oil on canvas, 45<sup>1</sup>/<sub>2</sub> × 35<sup>1</sup>/<sub>8</sub> in.

(115.6 × 89.2 cm)

Signed (lower left): G. Courbet.

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.59



29.100.59



33.77

## Hunting Dogs with a Dead Hare

Oil on canvas, 36<sup>1</sup>/<sub>2</sub> × 58<sup>1</sup>/<sub>2</sub> in.

(92.7 × 148.6 cm)

Signed (lower right): G. Courbet.

H. O. Havemeyer Collection, Gift of Horace

Havemeyer, 1933

33.77

## Madame Auguste Cuoq (Mathilde Desportes, 1827–1910)

Oil on canvas, 69<sup>1</sup>/<sub>2</sub> × 42<sup>1</sup>/<sub>2</sub> in.

(176.5 × 108 cm)

Signed (lower right): G. Courbet.

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.130



29.100.130

## After the Hunt

Oil on canvas, 93 × 73<sup>1</sup>/<sub>4</sub> in.

(236.2 × 186.1 cm)

Signed (lower left): G. Courbet.

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.61



29.100.61



29.100.118



29.100.120

**Madame de Brayer**Oil on canvas,  $36 \times 28\frac{5}{8}$  in.(91.4  $\times$  72.7 cm)

Signed and dated (lower right): G. Courbet

.. 58

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.118

**Monsieur Suisse**Oil on canvas,  $23\frac{1}{4} \times 19\frac{3}{8}$  in.(59.1  $\times$  49.2 cm)

Signed (left edge): G. Courbet.

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.120

**A Brook in a Clearing**Oil on canvas,  $20\frac{3}{4} \times 25\frac{1}{2}$  in.(52.7  $\times$  64.8 cm)

Signed (lower left): G. Courbet.

From the Collection of James Stillman, Gift

of Dr. Ernest G. Stillman, 1922

22.16.15



22.16.15



29.100.58

**The Source**Oil on canvas,  $47\frac{1}{4} \times 29\frac{1}{4}$  in.(120  $\times$  74.3 cm)

Signed (lower right): G. Courbet.

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

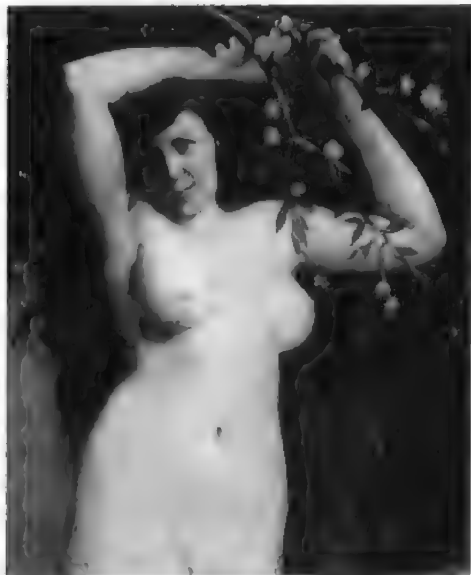
29.100.58

**Nude with a Flowering Branch**Oil on canvas,  $29\frac{1}{2} \times 24$  in.(74.9  $\times$  61 cm)

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.60



29.100.60



29.100.122

**The Source of the Loue**Oil on canvas,  $39\frac{1}{4} \times 56$  in.(99.7  $\times$  142.2 cm)

Signed (bottom center): G. Courbet

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.122

**Jean-Désiré-Gustave Courbet**

French, 1819–1877

***The Fishing Boat***

Oil on canvas, 25½ × 32 in.

(64.8 × 81.3 cm)

Signed (lower left): Gustave Courbet.

Gift of Mary Goldenberg, 1899

99.11.3



99.11.3



22.16.13

***The Hidden Brook***

Oil on canvas, 23¾ × 29¾ in.

(59.4 × 75.6 cm)

Signed (lower right): G. Courbet

From the Collection of James Stillman, Gift

of Dr. Ernest G. Stillman, 1922

22.16.13

***River and Rocks***

Oil on canvas, 19⅝ × 23⅞ in.

(49.8 × 60.6 cm)

Signed (lower left): G. Courbet

From the Collection of James Stillman, Gift

of Dr. Ernest G. Stillman, 1922

22.16.14



22.16.14



29.160.34

***The Deer***

Oil on canvas, 29¾ × 36¾ in.

(74.6 × 92.4 cm)

Signed (lower left): G. Courbet

H. O. Havemeyer Collection, Gift of Horace

Havemeyer, 1929

29.160.34

***Portrait of a Man***

Oil on canvas, 16¼ × 13⅞ in.

(41.3 × 33.3 cm)

Signed (lower left): G. Courbet

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.201



29.100.201



29.100.57

***Woman with a Parrot***

Salon of 1866

Oil on canvas, 51 × 77 in.

(129.5 × 195.6 cm)

Signed and dated (lower left): .66 /

Gustave Courbet.

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.57





29.100.124



29.100.63

***The Young Bather***Oil on canvas,  $51\frac{1}{4} \times 38\frac{1}{4}$  in.(130.2  $\times$  97.2 cm)

Signed and dated (lower left):

66 / G. Courbet.

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.124

***Jo, La Belle Irlandaise***

The model was Johanna Hiffernan (born 1842/43), Whistler's mistress. There are three other versions (Nationalmuseum, Stockholm; The Nelson-Atkins Museum, Kansas City; and private collection).

Oil on canvas,  $22 \times 26$  in. (55.9  $\times$  66 cm)

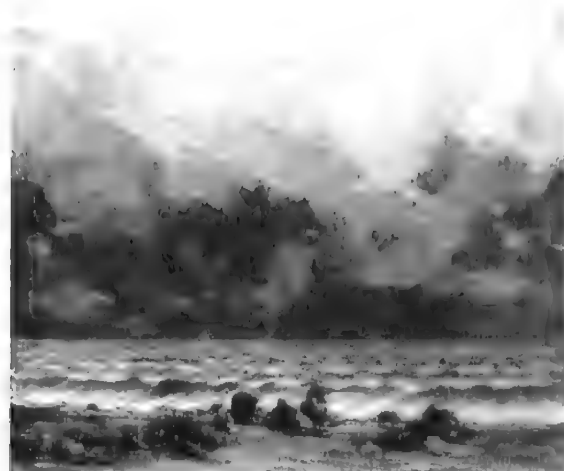
Signed and dated (lower left): . . 66 /

Gustave Courbet.

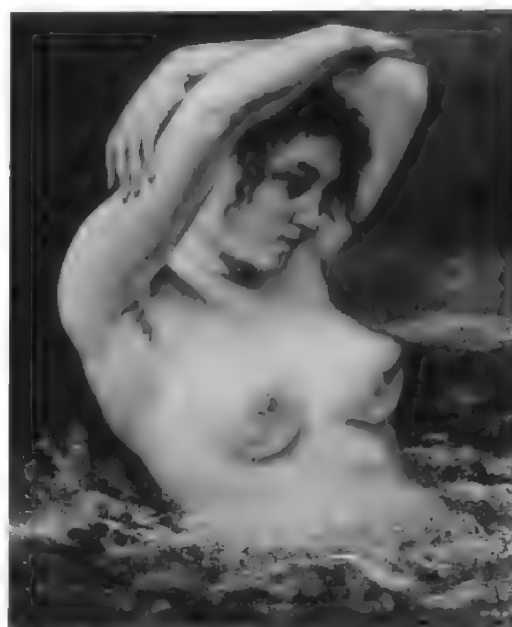
H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.63



22.27.1



29.100.62

***The Sea***Oil on canvas,  $20 \times 24$  in. (50.8  $\times$  61 cm)

Signed (lower right): G. Courbet.

Purchase, Dikran G. Kelekian Gift, 1922

22.27.1

***The Woman in the Waves***Oil on canvas,  $25\frac{3}{4} \times 21\frac{1}{4}$  in.(65.4  $\times$  54 cm)

Signed and dated (lower left):

68 / G. Courbet

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.62

***A Brook in the Forest***Oil on canvas,  $19\frac{7}{8} \times 24\frac{1}{8}$  in.(50.5  $\times$  61.3 cm)

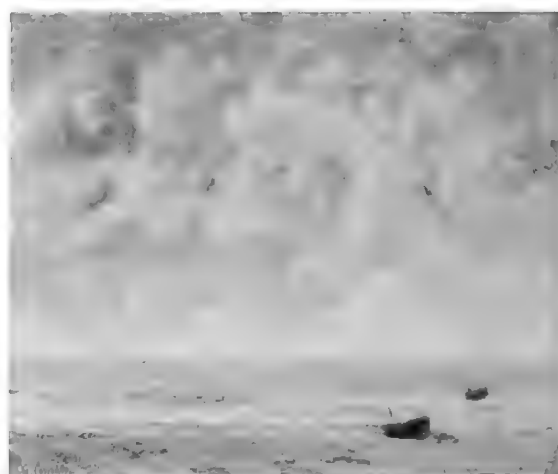
Signed (lower right): G. Courbet.

Gift of Ralph Weiler, 1967

67.212



67.212



29.100.566

***The Calm Sea***Oil on canvas,  $23\frac{1}{2} \times 28\frac{3}{4}$  in.(59.7  $\times$  73 cm)

Signed and dated (lower left):

.69 / G. Courbet.

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.566

**Jean-Désiré-Gustave Courbet**

French, 1819–1877

***Marine: The Waterspout***

Oil on canvas, 27<sup>1</sup>/<sub>8</sub> × 39<sup>1</sup>/<sub>4</sub> in.

(68.9 × 99.7 cm)

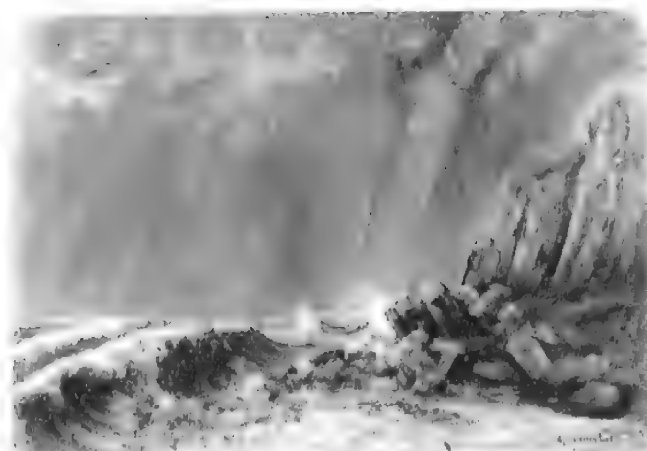
Signed and dated (lower right):

G. Courbet / 70

H. O. Havemeyer Collection, Gift of Horace

Havemeyer, 1929

29.160.35



29.160.35

**Style of Jean-Désiré-Gustave Courbet**

French, second half 19th century

***Portrait of a Woman, Called Héloïse Abélard***

Oil on canvas, 25<sup>3</sup>/<sub>8</sub> × 21<sup>1</sup>/<sub>8</sub> in.

(64.5 × 53.7 cm)

Inscribed (lower left, falsely): G. Courbet

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.119



29.100.119

***Apples***

Oil on canvas, 13 × 17<sup>3</sup>/<sub>8</sub> in. (33 × 44.1 cm)

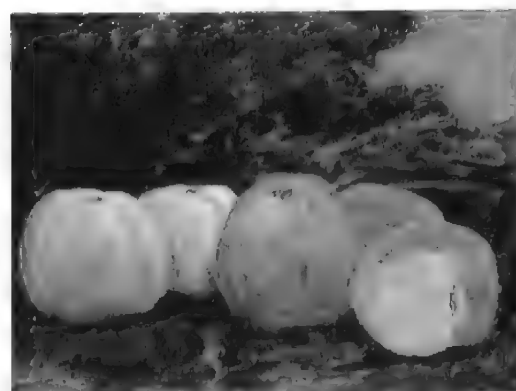
Inscribed (lower right, falsely): St. Pelagie /

G. Courbet.

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.123



29.100.123

**Copy after Jean-Désiré-Gustave Courbet**

French, second half 19th century

***Spring Flowers***

This is a copy of a painting (Kunsthalle, Hamburg) signed and dated 1855.

Oil on canvas, 23<sup>3</sup>/<sub>4</sub> × 32<sup>1</sup>/<sub>4</sub> in.

(60.3 × 81.9 cm)

Inscribed (lower left, falsely): G. Courbet / . . .

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.121



29.100.121

**Antoine-Émile Plassan**

French, 1817–1903

***Mother and Child***

Oil on wood, 10<sup>5</sup>/<sub>8</sub> × 8<sup>5</sup>/<sub>8</sub> in.

(27 × 21.9 cm)

Signed (lower left): PLASSAN.

Bequest of Margarette A. Jones, 1907

07.233.39



07.233.39

**Théodore Chassériau**

French, 1819–1856

***Portrait of a Man***

Oil on canvas, 21 × 18 in. (53.3 × 45.7 cm)

Signed and dated (lower right): Th.

Chassériau / 1840

Victor Wilbour Memorial Fund, 1949

49.110



49.110

**Johan Barthold Jongkind**

Dutch, 1819–1891

***The Pont Neuf***

Oil on canvas, 18 × 30 in. (45.7 × 76.2 cm)

Partial and Promised Gift of Mr. and Mrs.  
Walter Mendelsohn, 1980

1980.203.3

***Sunset***Oil on canvas, 21<sup>1</sup>/<sub>4</sub> × 28<sup>3</sup>/<sub>4</sub> in.

(54 × 73 cm)

Signed and dated (lower right): Jongkind 1865

Gift of George A. Hearn, 1906

06.1284

***Honfleur***Oil on canvas, 20<sup>1</sup>/<sub>2</sub> × 32<sup>1</sup>/<sub>8</sub> in.

(52.1 × 81.6 cm)

Signed and dated (lower right): Jongkind 1865

Catharine Lorillard Wolfe Collection, Wolfe  
Fund, 1916

16.39

**Eugène Fromentin**

French, 1820–1876

***The Arab Falconer***Oil on canvas, 42<sup>3</sup>/<sub>4</sub> × 28<sup>1</sup>/<sub>2</sub> in.

(108.6 × 72.4 cm)

Signed and dated: (lower left) -1864-; (lower  
right) Eug. Fromentin

The John Hobart Warren Bequest, 1923

23.103.2

***Arabs Crossing a Ford***Oil on wood, 20 × 24<sup>1</sup>/<sub>2</sub> in.

(50.8 × 62.2 cm)

Signed and dated (lower right):

-Eug.-Fromentin.-73-

Catharine Lorillard Wolfe Collection, Bequest  
of Catharine Lorillard Wolfe, 1887

87.15.64

**Henri-Joseph Harpignies**

French, 1819–1916

***Landscape***Oil on wood, 16<sup>1</sup>/<sub>4</sub> × 12<sup>5</sup>/<sub>8</sub> in.

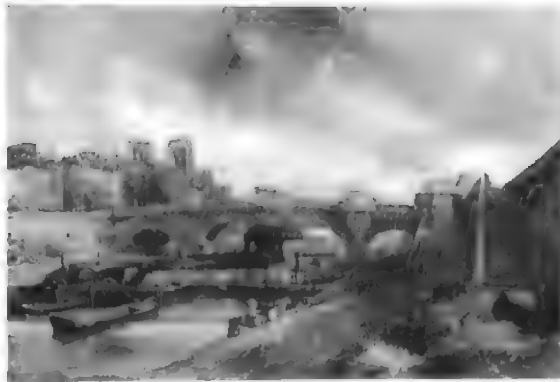
(41.3 × 32.1 cm)

Signed and dated (lower right): h harpignies.  
1854

Robert Lehman Collection, 1975

1975.1.183

ROBERT LEHMAN COLLECTION



1980.203.3



06.1284



16.39



23.103.2



87.15.64



1975.1.183

**Henri-Joseph Harpignies**

French, 1819–1916

***Landscape***

Oil on canvas,  $37\frac{5}{8} \times 63\frac{1}{4}$  in.

(95.6 × 160.7 cm)

Signed and dated (lower left): hJharpignies  
1869.

Robert Lehman Collection, 1975

1975.1.182

ROBERT LEHMAN COLLECTION



1975.1.182



86.6

***Moonrise***

Oil on canvas,  $34\frac{1}{2} \times 64\frac{1}{4}$  in.

(87.6 × 163.2 cm)

Signed and dated (lower left): hJharpignies.  
[hJ in monogram] 1885.

Gift of Arnold and Tripp, 1886

86.6

**Eugène Lavielle**

French, 1820–1889

***The Village of La Celle-sous-Moret***

Oil on wood,  $13\frac{5}{8} \times 23$  in.

(34.6 × 58.4 cm)

Signed and inscribed: (lower right) Eugène  
Lavielle; (verso) Le Village de la Celle S<sup>e</sup>  
Moret / Seine et Marne / Eugène Lavielle

Gift of Arthur Wiesenberger, 1960

60.155



60.155



46.150.2

**Charles-Édouard de Beaumont**

French, 1821–1888

***In the Sun***

Oil on canvas,  $23\frac{1}{2} \times 37\frac{3}{4}$  in.

(59.7 × 95.9 cm)

Signed and dated (lower right): E. de  
Beaumont 75

Gift of Estate of Marie L. Russell, 1946

46.150.2

**Rosa Bonheur**

French, 1822–1899

***The Horse Fair***

This painting, exhibited at the Salon of 1853,  
was apparently retouched by the artist in 1855.

Oil on canvas,  $96\frac{1}{4} \times 199\frac{1}{2}$  in.

(244.5 × 506.7 cm)

Signed and dated (lower right): Rosa Bonheur  
1853.5

Gift of Cornelius Vanderbilt, 1887

87.25



87.25



87.15.77



87.15.109

***A Limier Briquet Hound***Oil on canvas, 14 $\frac{1}{2}$  × 18 in.

(36.8 × 45.7 cm)

Signed (lower right): R B

Catharine Lorillard Wolfe Collection, Bequest of Catharine Lorillard Wolfe, 1887

87.15.77

***Weaning the Calves***Oil on canvas, 25 $\frac{5}{8}$  × 32 in.

(65.1 × 81.3 cm)

Signed and dated (lower left): Rosa Bonheur / 1879

Catharine Lorillard Wolfe Collection, Bequest of Catharine Lorillard Wolfe, 1887

87.15.109



65.258.1



94.24.1

**Alexandre Cabanel**

French, 1823–1889

***Echo***Oil on canvas, 38 $\frac{1}{2}$  × 26 $\frac{1}{4}$  in.

(97.8 × 66.7 cm)

Signed and dated (lower left): ALEX.

CABANEL. / 1874

Gift of Mary Phelps Smith, in memory of her husband, Howard Caswell Smith, 1965

65.258.1

***The Birth of Venus***

This painting is an 1875 replica of a canvas (Musée d'Orsay, Paris) that Cabanel showed at the Salon of 1863.

Oil on canvas, 41 $\frac{3}{4}$  × 71 $\frac{7}{8}$  in.

(106 × 182.6 cm)

Signed (lower left): ALEX CABANEL

Gift of John Wolfe, 1893

94.24.1



87.15.82



23.103.1

***Catharine Lorillard Wolfe* (1828–1887)**Oil on canvas, 67 $\frac{1}{2}$  × 42 $\frac{3}{4}$  in.

(171.5 × 108.6 cm)

Signed and dated (upper left): ALEX. CABANEL. / 1876

Catharine Lorillard Wolfe Collection, Bequest of Catharine Lorillard Wolfe, 1887

87.15.82

***Florentine Poet***Oil on wood, 12 × 19 $\frac{7}{8}$  in.

(30.5 × 50.5 cm)

Signed (lower right): ALEX-CABANEL.

The John Hobart Warren Bequest, 1923

23.103.1



**Félix-François-Georges-Philibert Ziem**

French, 1821–1911

***Venetian Scene***

Oil on canvas,  $32\frac{1}{4} \times 53\frac{1}{4}$  in.

(81.9 × 135.3 cm)

Signed (lower left): Ziem.

Gift of Mr. and Mrs. Malcolm P. Ripley, 1959

59.186



59.186

**Augustin-Théodule Ribot**

French, 1823–1891

***Breton Fishermen and Their Families***

Oil on canvas,  $21\frac{3}{4} \times 18\frac{1}{4}$  in.

(55.2 × 46.4 cm)

Signed (lower left): t Ribot.

Bequest of Catherine D. Wentworth, 1948

48.187.736



48.187.736

**Auguste-François Bonheur**

French, 1824–1884

***Environs of Fontainebleau: Woodland and Cattle***

Oil on canvas,  $104\frac{1}{2} \times 157\frac{1}{4}$  in.

(265.4 × 399.4 cm)

Signed (lower left): Auguste Bonheur

Gift of James Clinch Smith and his sisters, in memory of their mother, 1890

90.25



90.25



07.267

**Adolphe-Joseph-Thomas Monticelli**

French, 1824–1886

***The Court of the Princess***

Oil on wood,  $15 \times 23\frac{3}{8}$  in.

(38.1 × 59.4 cm)

Catharine Lorillard Wolfe Collection, Wolfe

Fund, 1907

07.267

***Flowers in a Blue Vase***

Oil on wood; overall, with added strip at

right,  $26\frac{1}{2} \times 19\frac{1}{4}$  in. (67.3 × 48.9 cm)

Signed (lower right): Monticelli

Gift of Mr. and Mrs. Werner E. Josten, 1956

56.183



56.183

***Four Figures***

Oil on wood,  $9\frac{3}{4} \times 7\frac{3}{4}$  in.

(24.8 × 19.7 cm)

Signed (lower right): Monticelli

Bequest of Miss Adelaide Milton de Groot

(1876–1967), 1967

67.187.198



67.187.198



87.15.107



07.88.4

**Hugues Merle**

French, 1823–1881

***Falling Leaves, Allegory of Autumn***Oil on canvas, 68<sup>7</sup>/<sub>8</sub> × 43<sup>1</sup>/<sub>4</sub> in.

(174.9 × 109.9 cm)

Signed and dated (lower right): Hugues Merle.  
1872Catharine Lorillard Wolfe Collection, Bequest  
of Catharine Lorillard Wolfe, 1887

87.15.107

**Eugène Boudin**

French, 1824–1898

***On the Beach at Trouville***

Oil on wood, 10 × 18 in. (25.4 × 45.7 cm)

Signed and dated (lower right): E. Boudin.63  
Bequest of Amelia B. Lazarus, 1907

07.88.4

***On the Beach, Sunset***

Oil on wood, 15 × 23 in. (38.1 × 58.4 cm)

Signed and dated (lower right): E. Boudin-65  
Anticipated Bequest of Walter H. Annenberg***On the Beach, Dieppe***Oil on wood, 12<sup>1</sup>/<sub>2</sub> × 11<sup>1</sup>/<sub>2</sub> in.

(31.8 × 29.2 cm)

Signed and dated (lower right): E. Boudin  
1864

Anticipated Bequest of Walter H. Annenberg

***Village by a River***

Oil on wood, 14 × 23 in. (35.6 × 58.4 cm)

Signed (lower right): E. Boudin.

Gift of Arthur J. Neumark, 1959

59.140

***Beaulieu: The Bay of Fourmis***

Salon of 1892

Oil on canvas, 21<sup>5</sup>/<sub>8</sub> × 35<sup>1</sup>/<sub>2</sub> in.

(54.9 × 90.2 cm)

Signed, dated, and inscribed (lower left):

[E]. Boudin 92. / Beaulieu - Mars

Bequest of Jacob Ruppert, 1939

39.65.2



59.140



39.65.2

**Eugène Boudin**

French, 1824–1898

***Princess Pauline Metternich* (1836–1921)  
*on the Beach***

Oil on cardboard, laid down on wood,  
11<sup>3</sup>/<sub>8</sub> × 9<sup>1</sup>/<sub>4</sub> in. (29.5 × 23.5 cm)

Anticipated Bequest of Walter H. Annenberg

**Pierre Puvis de Chavannes**

French, 1824–1898

***Cider***

This painting and the following (26.46.2) are  
preparatory studies for the decoration of the  
Musée de Picardie, Amiens (see also 58.15.1  
below).

Oil on paper, laid down on canvas,

51 × 99<sup>1</sup>/<sub>4</sub> in. (129.5 × 252.1 cm)

Signed (lower right): P. Puvis de Chavannes

Catharine Lorillard Wolfe Collection, Wolfe  
Fund, 1926

26.46.1

***The River***

Oil on paper, laid down on canvas,

51 × 99<sup>1</sup>/<sub>4</sub> in. (129.5 × 252.1 cm)

Signed (lower right): P. Puvis de Chavannes

Catharine Lorillard Wolfe Collection, Wolfe  
Fund, 1926

26.46.2

***Sleep***

This is a reduced replica of a painting (Musée  
des Beaux-Arts, Lille) exhibited at the Salon  
of 1867.

Oil on canvas, 26<sup>1</sup>/<sub>8</sub> × 41<sup>3</sup>/<sub>4</sub> in.

(66.4 × 106 cm)

Signed (lower left): P. Puvis de Chavannes.

Theodore M. Davis Collection, Bequest of

Theodore M. Davis, 1915

30.95.253

***Tamaris***

Oil on canvas, 10 × 15<sup>1</sup>/<sub>2</sub> in.

(25.4 × 39.4 cm)

Signed (lower left): P. Puvis de Chavannes

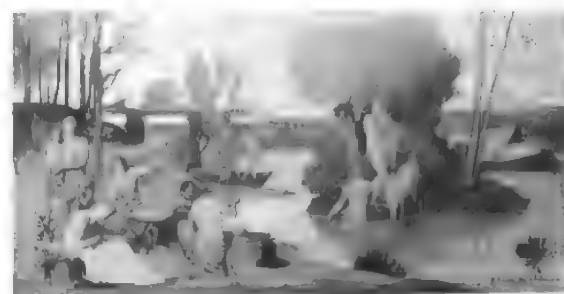
H. O. Havemeyer Collection, Gift of Mrs.

J. Watson Webb, 1930

30.20



26.46.1



26.46.2



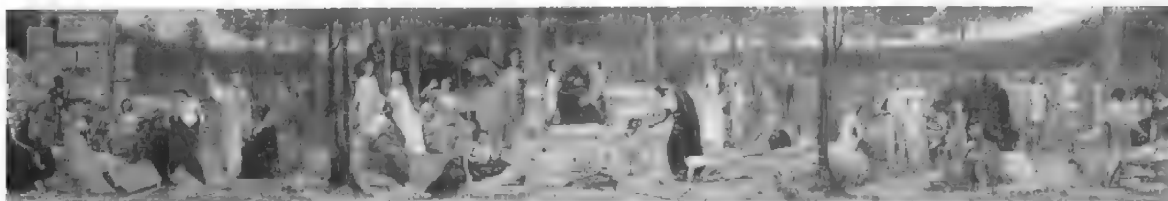
30.95.253



30.20



58.15.1



29.100.117



58.15.2



06.177



17.138.2

***Ludus pro patria (Patriotic Games)***

This painting is a reduced replica of a mural in the Musée de Picardie, Amiens (see also 26.46.1–2 above).

Oil on canvas, 13<sup>1</sup>/<sub>8</sub> × 52<sup>7</sup>/<sub>8</sub> in.

(33.3 × 134.3 cm)

Signed (lower left): P. Puvis de Chavannes

Gift of Mrs. Harry Payne Bingham, 1958

58.15.1

***The Allegory of the Sorbonne***

This painting is a reduction of the decoration of the hemicycle in the amphitheater at the Sorbonne, Paris; the university is represented by the figure seated at the center.

Oil on canvas, 32<sup>5</sup>/<sub>8</sub> × 180<sup>1</sup>/<sub>4</sub> in.

(82.9 × 457.8 cm)

Signed and dated (lower right): P. Puvis de Chavannes. 1889

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.117

***Inter artes et naturam (Between Art and Nature)***

This painting is a reduced replica of the central part of a mural in the stairway of the Musée des Beaux-Arts et de la Céramique, Rouen.

Oil on canvas, 15<sup>7</sup>/<sub>8</sub> × 44<sup>3</sup>/<sub>4</sub> in.

(40.3 × 113.7 cm)

Signed (lower right): P. Puvis de Chavannes

Gift of Mrs. Harry Payne Bingham, 1958

58.15.2

***The Shepherd's Song***

Oil on canvas, 41<sup>1</sup>/<sub>8</sub> × 43<sup>1</sup>/<sub>4</sub> in.

(104.5 × 109.9 cm)

Signed and dated (lower left): P. Puvis de Chavannes / 1891

Rogers Fund, 1906

06.177

**Charles-François Marchal**

French, 1825–1877

***Penelope***

This painting and its pendant Phryne (location unknown) were exhibited at the Salon of 1868.

Oil on canvas, 43<sup>1</sup>/<sub>2</sub> × 19<sup>1</sup>/<sub>2</sub> in.

(110.5 × 49.5 cm)

Signed (upper right): Charles Marchal.

Gift of Mrs. Adolf Obrig, in memory of her husband, 1917

17.138.2

**Jean-Léon Gérôme**

French, 1824–1904

***Prayer in the Mosque***

Oil on canvas, 35 × 29½ in.

(88.9 × 74.9 cm)

Signed (upper right, on beam): J.L. GEROME

Catharine Lorillard Wolfe Collection, Bequest

of Catharine Lorillard Wolfe, 1887

87.15.130

***Cafe House, Cairo (Casting Bullets)***

Oil on canvas, 21½ × 24¾ in.

(54.6 × 62.9 cm)

Signed (center left): J.L. GEROME

Bequest of Henry H. Cook, 1905

05.13.4

***Tiger and Cubs***

Oil on canvas, 29 × 36 in. (73.7 × 91.4 cm)

Signed (lower left): J.L. GEROME

Bequest of Susan P. Colgate, in memory of  
her husband, Romulus R. Colgate, 1936

36.162.4

***Pygmalion and Galatea***

Oil on canvas, 35 × 27 in. (88.9 × 68.6 cm)

Signed (on base of statue): J.L. GEROME.

Gift of Louis C. Raegner, 1927

27.200

**Charles Bargue**

French, 1825/26–1883

***A Footman Sleeping***

Oil on wood, 13¾ × 10¼ in.

(34.9 × 26 cm)

Signed and dated (lower right): C.BARGUE 71

Bequest of Stephen Whitney Phoenix, 1881

81.1.656

***A Bash-Bazouk***

Oil on canvas, 18¼ × 13⅞ in.

(46.4 × 33.3 cm)

Signed and dated (right): BARGUE.75

Catharine Lorillard Wolfe Collection, Bequest

of Catharine Lorillard Wolfe, 1887

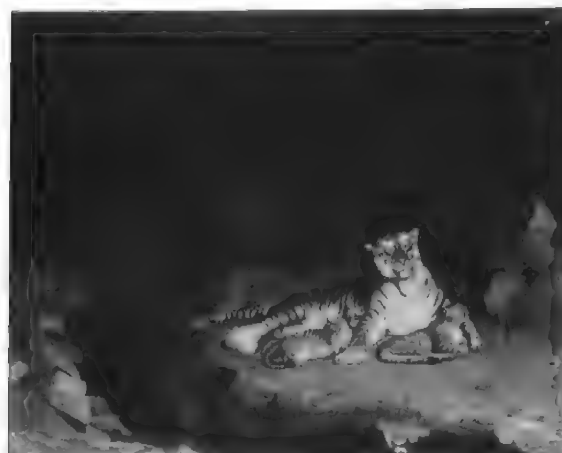
87.15.102



87.15.130



05.13.4



36.162.4



27.200



81.1.656



87.15.102





87.15.32



1993.402

**Adolphe-William Bouguereau**

French, 1825–1905

***Breton Brother and Sister***Oil on canvas, 50<sup>7</sup>/<sub>8</sub> × 35<sup>1</sup>/<sub>8</sub> in.  
(129.2 × 89.2 cm)Catharine Lorillard Wolfe Collection, Bequest  
of Catharine Lorillard Wolfe, 1887

87.15.32

***Young Mother Gazing at Her Child***Oil on canvas, 56 × 40<sup>1</sup>/<sub>2</sub> in.  
(142.2 × 102.9 cm)

Signed and dated (lower right):

W-BOVGVEREAV-1871

Bequest of Zene Montgomery Pyle, 1993  
1993.402***The Proposal***Oil on canvas, 64<sup>3</sup>/<sub>8</sub> × 44 in.  
(163.5 × 111.8 cm)

Signed and dated (right, on pedestal):

W-BOVGVEREAV / 1872

Gift of Mrs. Elliot L. Kamen, in memory of  
her father, Bernard R. Armour, 1960

60.122



60.122



21.134.1

**Gustave Moreau**

French, 1826–1898

***Oedipus and the Sphinx***

Salon of 1864

Oil on canvas, 81<sup>1</sup>/<sub>4</sub> × 41<sup>1</sup>/<sub>4</sub> in.  
(206.4 × 104.8 cm)Signed and dated (lower left): .Gustave  
Moreau .64.Bequest of William H. Herriman, 1920  
21.134.1**Jules Breton**

French, 1827–1906

***The Weeders***This is a variant of a painting exhibited at the  
Salon of 1861.Oil on canvas, 28<sup>1</sup>/<sub>8</sub> × 50<sup>1</sup>/<sub>4</sub> in.  
(71.4 × 127.6 cm)

Signed, dated, and inscribed (lower right):

Jules Breton/Courrières 1868

Bequest of Collis P. Huntington, 1900  
25.110.66

25.110.66



87.15.21

***A Peasant Girl Knitting***Oil on canvas, 22<sup>5</sup>/<sub>8</sub> × 18<sup>1</sup>/<sub>2</sub> in.  
(57.5 × 47 cm)

Signed (lower right): Jules Breton

Catharine Lorillard Wolfe Collection, Bequest  
of Catharine Lorillard Wolfe, 1887

87.15.21

**Paul-Désiré Trouillebert**

French, 1829–1900

***Early June Landscape***

Oil on canvas, 21½ × 26 in.

(54.6 × 66 cm)

Signed (lower left): Trouillebert.

Robert Lehman Collection, 1975

1975.1.212

ROBERT LEHMAN COLLECTION



1975.1.212



87.15.119

**Blaise-Alexandre Desgoffe**

French, 1830–1901

***Objects of Art from the Louvre***

Oil on canvas, 28¾ × 36¼ in.

(73 × 92.1 cm)

Signed, dated, and inscribed: (lower left)

Blaise Desgoffe / -74; (on book) ALSACE

Catharine Lorillard Wolfe Collection, Bequest

of Catharine Lorillard Wolfe, 1887

87.15.119

**Jean-Jacques Henner**

French, 1829–1905

***A Bather***

This is a replica of a painting dated 1881

(Musée National Jean-Jacques Henner, Paris).

Oil on canvas, 38⅞ × 27¾ in.

(96.8 × 70.5 cm)

Signed (lower left): JJ HENNER

Catharine Lorillard Wolfe Collection, Bequest

of Catharine Lorillard Wolfe, 1887

87.15.54



87.15.54



37.20.2

***Young Woman Praying***

Oil on canvas, 24⅞ × 17⅞ in.

(63.2 × 45.4 cm)

Signed (lower left): JJ HENNER

Bequest of Emma T. Gary, 1937

37.20.2

**Camille Pissarro**

French, 1830–1903

***Jallais Hill, Pontoise***

Salon of 1868

Oil on canvas, 34¼ × 45¼ in.

(87 × 114.9 cm)

Signed and dated (lower right): C. Pissarro /

1867

Bequest of William Church Osborn, 1951

51.30.2



51.30.2



1983.166

***Still Life with Apples and Pitcher***

Oil on canvas, 18¼ × 22¼ in.

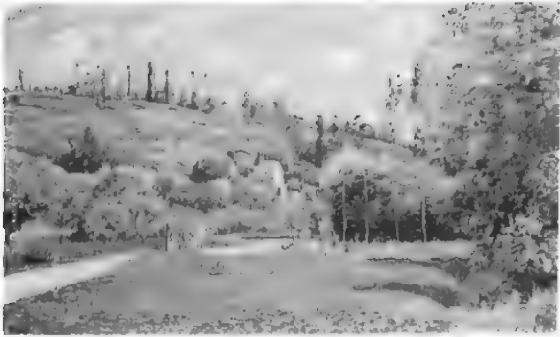
(46.4 × 56.5 cm)

Signed (lower left): C. Pissarro

Purchase, Mr. and Mrs. Richard J. Bernhard

Gift, by exchange, 1983

1983.166



56.182



64.156

***A Cowherd on the Route du Chou, Pontoise***

Oil on canvas,  $21\frac{5}{8} \times 36\frac{1}{4}$  in.

(54.9 × 92.1 cm)

Signed and dated (lower left): C. Pissarro.

1874

Gift of Edna H. Sachs, 1956

56.182

***The Public Garden at Pontoise***

Oil on canvas,  $23\frac{5}{8} \times 28\frac{3}{4}$  in.

(60 × 73 cm)

Signed and dated (lower left): C. Pissarro. 1874

Gift of Mr. and Mrs. Arthur Murray, 1964

(subject to a life estate)

64.156

***Barges at Pontoise***

Oil on canvas,  $18\frac{1}{8} \times 21\frac{5}{8}$  in.

(46 × 54.9 cm)

Signed and dated (lower right): C. Pissarro.

1876

Bequest of Mary Cushing Fosburgh, 1978

1979.135.16

***Côte des Grouettes, near Pontoise***

Oil on canvas,  $29\frac{1}{8} \times 23\frac{5}{8}$  in.

(74 × 60 cm)

Partial and Promised Gift of Janice H. Levin,

1991

1991.277.2

***Fan Mount: The Cabbage Gatherers***

Gouache on silk,  $6\frac{1}{2} \times 20\frac{1}{2}$  in.

(16.5 × 52.1 cm)

Signed (lower left): C. Pissarro

Purchase, Leonora Brenauer Bequest, in memory of her father, Joseph B. Brenauer,

1994

1994.105

***Washerwoman, Study***

Impressionist exhibition of 1882

Oil on canvas,  $28\frac{3}{4} \times 23\frac{1}{4}$  in.

(73 × 59.1 cm)

Signed and dated (upper left): C. Pissarro 80

Gift of Mr. and Mrs. Nate B. Spingold, 1956

56.184.1



1979.135.16



1991.277.2



1994.105



56.184.1

**Camille Pissarro**

French, 1830–1903

***Potato Gatherers***

Oil on canvas, 18<sup>1</sup>/<sub>8</sub> × 21<sup>3</sup>/<sub>4</sub> in.

(46 × 55.2 cm)

Signed and dated (lower left): C. Pissarro. 81.

Robert Lehman Collection, 1975

1975.1.197

ROBERT LEHMAN COLLECTION



1975.1.197



1973.311.5

***Two Young Peasant Women***

Oil on canvas, 35<sup>1</sup>/<sub>4</sub> × 45<sup>7</sup>/<sub>8</sub> in.

(89.5 × 116.5 cm)

Signed and dated (lower right):

C. Pissarro. 1892

Gift of Mr. and Mrs. Charles Wrightsman,

1973

1973.311.5

***A Washerwoman at Eragny***

Oil on canvas, 18 × 15 in. (45.7 × 38.1 cm)

Signed and dated (lower left): C. Pissarro. 93

Gift of Mr. and Mrs. Richard Rodgers, 1964

64.154.1



64.154.1



29.100.126

***Bather in the Woods***

Oil on canvas, 23<sup>3</sup>/<sub>4</sub> × 28<sup>3</sup>/<sub>4</sub> in.

(60.3 × 73 cm)

Signed and dated (lower left): C. Pissarro. 1895

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.126

***Poplars, Eragny***

Oil on canvas, 36<sup>1</sup>/<sub>2</sub> × 25<sup>1</sup>/<sub>2</sub> in.

(92.7 × 64.8 cm)

Signed and dated (lower right): C. Pissarro. 95.

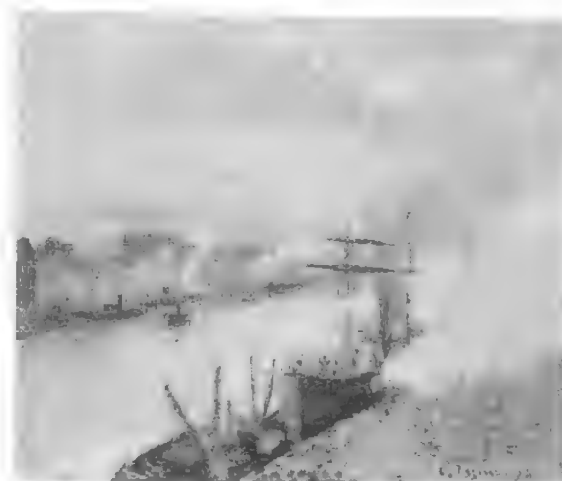
Bequest of Miss Adelaide Milton de Groot

(1876–1967), 1967

67.187.93



67.187.93



58.133

***Steamboats in the Port of Rouen***

Oil on canvas, 18 × 21<sup>1</sup>/<sub>2</sub> in.

(45.7 × 54.6 cm)

Signed and dated (lower right): C. Pissarro. 96

Gift of Arthur J. Neumark, 1958

58.133



1980.21.1



60.174

***Morning, An Overcast Day, Rouen***Oil on canvas,  $21\frac{3}{8} \times 25\frac{5}{8}$  in.(54.3  $\times$  65.1 cm)Signed and dated (lower right): C.Pissarro.96  
Bequest of Grégoire Tarnopol, 1979, and Gift  
of Alexander Tarnopol, 1980  
1980.21.1***The Boulevard Montmartre on a Winter Morning***Oil on canvas,  $25\frac{1}{2} \times 32$  in.(64.8  $\times$  81.3 cm)Signed and dated (lower left): C.Pissarro.97  
Gift of Katrin S. Vietor, in loving memory of  
Ernest G. Vietor, 1960  
60.174

60.5

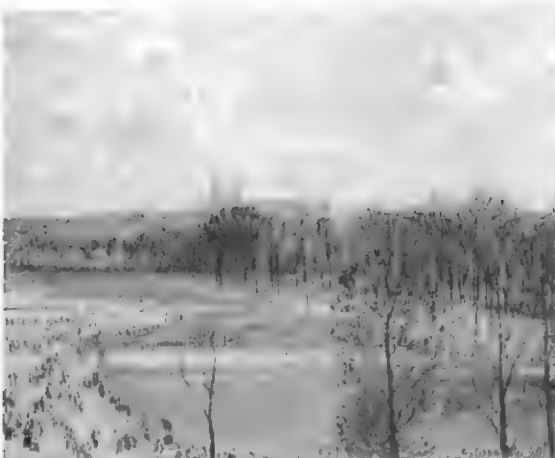


66.36

***Rue de l'Épicerie, Rouen***Oil on canvas,  $32 \times 25\frac{5}{8}$  in.(81.3  $\times$  65.1 cm)

Signed and dated (lower left):

C.Pissarro. /1898

Purchase, Mr. and Mrs. Richard J. Bernhard  
Gift, 1960  
60.5***The Garden of the Tuileries on a Winter Afternoon***Oil on canvas,  $29 \times 36\frac{1}{4}$  in.(73.7  $\times$  92.1 cm)Signed and dated (lower left): C.Pissarro.99  
Gift of Katrin S. Vietor, in loving memory of  
Ernest G. Vietor, 1966  
66.36***The Garden of the Tuileries on a Winter Afternoon***Oil on canvas,  $28\frac{7}{8} \times 36\frac{3}{8}$  in.(73.3  $\times$  92.4 cm)Signed and dated (lower right): C.Pissarro.99  
Gift from the Collection of Marshall Field  
III, 1979  
1979.414***The Garden of the Tuileries on a Spring Morning***Oil on canvas,  $28\frac{7}{8} \times 36\frac{1}{4}$  in.(73.3  $\times$  92.1 cm)Signed and dated (lower left): C. Pissarro. 99  
Partial and Promised Gift of Mr. and Mrs.  
Douglas Dillon, 1992  
1992.103.3

1979.414



1992.103.3



# Édouard Manet

French, 1832–1883

## *Copy after Delacroix's "Bark of Dante"*

The painting (Louvre, Paris) by Eugène Delacroix (1798–1863) was exhibited at the Salon of 1822.

Oil on canvas, 13 × 16<sup>1</sup>/<sub>8</sub> in. (33 × 41 cm)

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.114

## *Still Life with Flowers, Fan, and Pearls*

Oil on canvas, 18<sup>1</sup>/<sub>8</sub> × 14<sup>1</sup>/<sub>2</sub> in.

(46 × 36.8 cm)

Signed (lower right): Ed. M.

Partial and Promised Gift of Douglas Dillon,

1993

1993.399

## *Fishing*

The figures at the lower right have the features of the artist and his fiancée, Suzanne Leenhoff (1830–1906).

Oil on canvas, transferred from the original canvas, 30<sup>1</sup>/<sub>4</sub> × 48<sup>1</sup>/<sub>2</sub> in. (76.8 × 123.2 cm)

Signed (lower left): éd. Manet

Purchase, Mr. and Mrs. Richard J. Bernhard Gift, 1957

57.10

## *The Spanish Singer*

Salon of 1861

Oil on canvas, 58 × 45 in.

(147.3 × 114.3 cm)

Signed and dated (right, on bench): ed.

Manet 1860

Gift of William Church Osborn, 1949

49.58.2

## *Boy with a Sword*

The model was Léon Koëlla-Leenhoff (1852–1927).

Oil on canvas, 51<sup>5</sup>/<sub>8</sub> × 36<sup>3</sup>/<sub>4</sub> in.

(131.1 × 93.4 cm)

Signed (lower left): Manet

Gift of Erwin Davis, 1889

89.21.2

## *Mademoiselle V . . . in the Costume of an Espada*

Salon des Refusés of 1863

The model was Victorine Meurent (1844–1928).

Oil on canvas, 65 × 50<sup>1</sup>/<sub>4</sub> in.

(165.1 × 127.6 cm)

Signed and dated (lower left): éd. Manet. / 1862

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.53



29.100.114



1993.399



57.10



49.58.2



89.21.2



29.100.53



29.100.54

# Édouard Manet

French, 1832–1883

## *Young Man in the Costume of a Majo*

Salon des Refusés of 1863

The model has been identified as Manet's younger brother Gustave (1835–1884).

Oil on canvas, 74 × 49<sup>1</sup>/<sub>8</sub> in. (188 × 124.8 cm)

Signed and dated (lower right): éd. Manet. 1863

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.54



29.100.51



1976.201.16

## *The Dead Christ and the Angels*

Salon of 1864

Oil on canvas, 70<sup>5</sup>/<sub>8</sub> × 59 in.

(179.4 × 149.9 cm)

Signed and inscribed: (lower left) Manet;

(lower right, on rock) évang[ile]. sel[on]. S<sup>t</sup>

Jean/chap[itre]. XXv.XII (Gospel according to Saint John, chapter 20, verse 12)

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.51

## *Peonies*

Oil on canvas, 23<sup>3</sup>/<sub>8</sub> × 13<sup>7</sup>/<sub>8</sub> in.

(59.4 × 35.2 cm)

Bequest of Joan Whitney Payson, 1975

1976.201.16

## *Young Lady in 1866*

Salon of 1868

Oil on canvas, 72<sup>7</sup>/<sub>8</sub> × 50<sup>5</sup>/<sub>8</sub> in.

(185.1 × 128.6 cm)

Signed (lower left): Manet

Gift of Erwin Davis, 1889

89.21.3



89.21.3



29.100.52

## *A Matador*

Oil on canvas, 67<sup>3</sup>/<sub>8</sub> × 44<sup>1</sup>/<sub>2</sub> in. (171.1 × 113 cm)

Signed (lower left): Manet

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.52

## *Madame Édouard Manet* (Suzanne

Leenhoff, 1830–1906)

Oil on canvas, 39<sup>1</sup>/<sub>2</sub> × 30<sup>7</sup>/<sub>8</sub> in.

(100.3 × 78.4 cm)

Bequest of Miss Adelaide Milton de Groot

(1876–1967), 1967

67.187.81



67.187.81

## *The Funeral*

Oil on canvas, 28<sup>5</sup>/<sub>8</sub> × 35<sup>5</sup>/<sub>8</sub> in. (72.7 × 90.5 cm)

Inscribed (lower right): Certifié d'Ed. Manet /

V<sup>ve</sup> Manet (Certified as by Ed. Manet /

Widow Manet)

Catharine Lorillard Wolfe Collection, Wolfe

Fund, 1909

10.36



10.36



1991.287

***The Brioche***Oil on canvas, 25<sup>5</sup>/<sub>8</sub> × 31<sup>7</sup>/<sub>8</sub> in.

(65.1 × 81 cm)

Signed and dated (lower right): Manet 1870

Partial and Promised Gift of an Anonymous

Donor, 1991

1991.287



29.100.115



1976.201.14



55.193



29.100.55

### Édouard Manet

French, 1832–1883

#### *Boating*

Salon of 1879

Oil on canvas,  $38\frac{1}{4} \times 51\frac{1}{4}$  in. (97.2 × 130.2 cm)

Signed (lower right): Manet

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.115

#### *The Monet Family in Their Garden at Argenteuil*

This painting represents Claude Monet (1840–1926); his wife, Camille (1847–1879); and their son Jean (1867–1914) in the summer of 1874.

Oil on canvas,  $24 \times 39\frac{1}{4}$  in. (61 × 99.7 cm)

Signed (lower right): Manet

Bequest of Joan Whitney Payson, 1975

1976.201.14

#### *George Moore at the Café*

The sitter is the Irish critic and novelist

George Moore (1852–1933).

Oil on canvas,  $25\frac{3}{4} \times 32$  in.

(65.4 × 81.3 cm)

Gift of Mrs. Ralph J. Hines, 1955

55.193

#### *George Moore* (1852–1933)

Pastel on canvas,  $21\frac{3}{4} \times 13\frac{7}{8}$  in.

(55.2 × 35.2 cm)

Signed (lower left): Manet

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.55





29.100.56



29.100.561

***Mademoiselle Isabelle Lemonnier***Pastel on canvas, 22 × 18<sup>1</sup>/<sub>4</sub> in.

(55.9 × 46.4 cm)

H. O. Havemeyer Collection, Bequest of Mrs.  
H. O. Havemeyer, 1929

29.100.56

***Mademoiselle Lucie Delabigne* (1859–1910),  
*Called Valtresse de la Bigne***Pastel on canvas, 21<sup>3</sup>/<sub>4</sub> × 14 in.

(55.2 × 35.6 cm)

Signed (right center): Manet

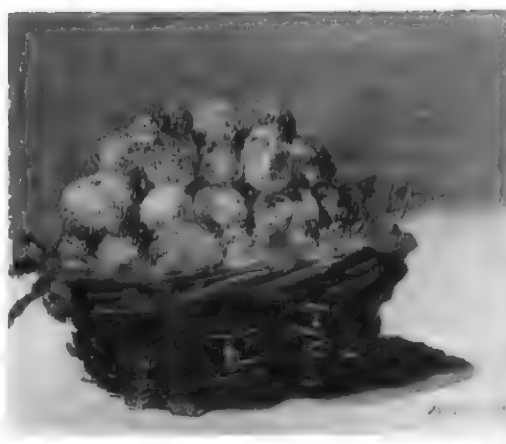
H. O. Havemeyer Collection, Bequest of Mrs.  
H. O. Havemeyer, 1929

29.100.561

***Madame Manet* (Suzanne Leenhoff, 1830–  
1906) *at Bellevue***Oil on canvas, 31<sup>3</sup>/<sub>4</sub> × 23<sup>3</sup>/<sub>4</sub> in.

(80.6 × 60.3 cm)

Anticipated Bequest of Walter H. Annenberg



56.230.1

***Strawberries***Oil on canvas, 8<sup>3</sup>/<sub>8</sub> × 10<sup>1</sup>/<sub>2</sub> in.

(21.3 × 26.7 cm)

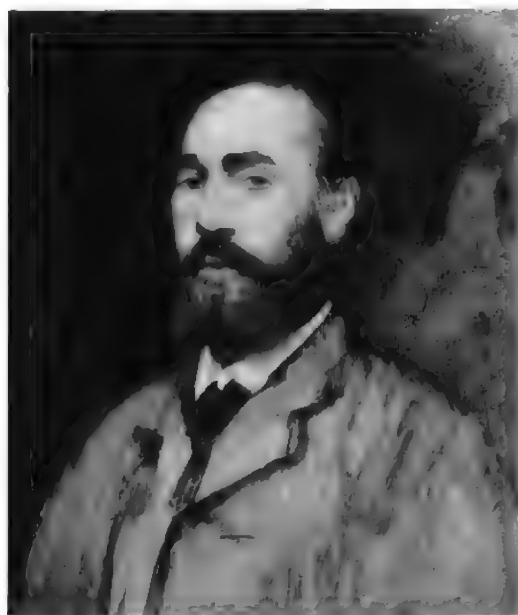
Signed (lower right): Manet

Gift of Mr. and Mrs. Nate B. Spingold, 1956  
56.230.1***Jean-Baptiste Faure* (1830–1914)**Oil on canvas, 23<sup>1</sup>/<sub>4</sub> × 19<sup>1</sup>/<sub>2</sub> in.

(59.1 × 49.5 cm)

Gift of Mr. and Mrs. William B. Jaffe, 1950  
50.71.1***Head of Jean-Baptiste Faure* (1830–1914)**Oil on canvas, 18<sup>7</sup>/<sub>8</sub> × 14<sup>7</sup>/<sub>8</sub> in.

(46 × 37.8 cm)

Gift of Mrs. Ralph J. Hines, 1959  
59.129

50.71.1



59.129

**Léon Bonnat**

French, 1833–1922

***An Egyptian Peasant Woman and Her Child***

Salon of 1870

Oil on canvas, 73½ × 41½ in.

(186.7 × 105.4 cm)

Signed (lower left): L<sup>n</sup> Bonnat

Catharine Lorillard Wolfe Collection, Bequest of Catharine Lorillard Wolfe, 1887

87.15.97



87.15.97

***Roman Girl at a Fountain***

Oil on canvas, 67 × 39½ in.

(170.2 × 100.3 cm)

Signed and dated (lower right): L<sup>n</sup> Bonnat-75.

Catharine Lorillard Wolfe Collection, Bequest of Catharine Lorillard Wolfe, 1887

87.15.137



87.15.137

***John Taylor Johnston* (1820–1893)**

Johnston was a founding trustee (1870–93) and first president (1870–89) of the Metropolitan Museum. This portrait was commissioned for presentation on the tenth anniversary of his election.

Oil on canvas, 52½ × 44 in.

(133.4 × 111.8 cm)

Signed and dated (upper left): L<sup>n</sup> Bonnat- / 1880.

Gift of the Trustees, 1880

80.8



80.8

***Marshall Orme Wilson* (1860–1926)**

Oil on canvas, 58½ × 40½ in.

(148.6 × 102.9 cm)

Signed and dated: (upper left) L<sup>n</sup> Bonnat.; (upper right) 1894–

Gift of Orme Wilson, 1956

56.52



56.52

**Gustave Doré**

French, 1832–1883

***Don Quixote and Sancho Panza Entertained by Basil and Quiteria***

Oil on canvas, 36¼ × 28¾ in.

(92.1 × 73 cm)

Signed (lower left): G<sup>re</sup> Doré

Gift of Mrs. William A. McFadden and Mrs. Giles Whiting, 1928

28.113



28.113

**Antoine Vollon**

French, 1833–1900

***Still Life with Cheese***

Oil on canvas, 33¾ × 35¾ in.

(84.8 × 89.9 cm)

Signed (lower left): A Vollon

Bequest of William Hall Walker, 1917

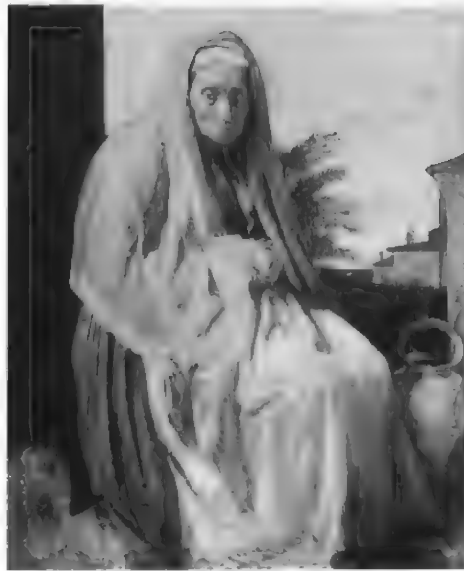
18.22.1



18.22.1



61.101.6



66.65.2

**Hilaire-Germain-Edgar Degas**

French, 1834–1917

***Self-portrait***Oil on paper, laid down on canvas,  
16 × 13½ in. (40.6 × 34.3 cm)

Bequest of Stephen C. Clark, 1960

61.101.6

***The Old Italian Woman***

Oil on canvas, 29½ × 24 in.

(74.9 × 61 cm)

Signed, dated, and inscribed (upper left):

Degas / Rome / 57

Bequest of Charles Goldman, 1966 (subject to  
a life estate)

66.65.2

***Portrait of a Woman in Gray***

Oil on canvas, 36 × 28½ in.

(91.4 × 72.4 cm)

Stamped (lower right): Degas

Gift of Mr. and Mrs. Edwin C. Vogel, 1957

57.171



57.171



29.100.128

***A Woman Seated Beside a Vase of Flowers***

(Madame Paul Valpinçon?)

Oil on canvas, 29 × 36½ in.

(73.7 × 92.7 cm)

Signed and dated (lower left): Degas/1865

[partially legible]; 1865 / Degas

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.128

***The Collector of Prints***

Oil on canvas, 20 7/8 × 15 3/4 in.

(53 × 40 cm)

Signed and dated (lower left): Degas / 1866

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.44



29.100.44



39.161

***James-Jacques-Joseph Tissot*** (1836–1902)

Oil on canvas, 59⅜ × 44 in.

(151.4 × 111.8 cm)

Stamped (lower right): Degas

Rogers Fund, 1939

39.161

**Hilaire-Germain-Edgar Degas**

French, 1834–1917

***Mademoiselle Marie Dihau*** (1843–1935)Oil on canvas,  $8\frac{3}{4} \times 10\frac{3}{4}$  in.

(22.2 × 27.3 cm)

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.182



29.100.182

***Two Men***

It is possible that the figure at the right is the painter Émile Lévy (1826–1890).

Oil on wood,  $10\frac{5}{8} \times 8\frac{1}{8}$  in. (27 × 20.6 cm)

Stamped (lower right): Degas

Gift of Yvonne Lamon, 1992

1992.380

***Joseph-Henri Aliès*** (1826–1895)Oil on canvas,  $9\frac{7}{8} \times 7\frac{7}{8}$  in.

(25.1 × 20 cm); with added strips

 $10\frac{5}{8} \times 8\frac{1}{2}$  in. (27 × 21.6 cm)

Signed (upper left): Degas

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.181



1992.380



29.100.181

***Madame Loubens***

This study and the following (19.51.5) are for a painting of about 1869 (The Art Institute of Chicago).

Charcoal, heightened with pastel, with indications of red and black chalk, on beige paper,  $9\frac{3}{8} \times 8\frac{1}{8}$  in. (23.8 × 20.6 cm)Inscribed (lower right): M<sup>e</sup> Loubens

Stamped (lower left): Degas

Rogers Fund, 1918

19.51.4

DRAWINGS AND PRINTS

***Madame Lisle***Charcoal, pastel, and traces of red and black chalk on beige paper,  $8\frac{5}{8} \times 10\frac{1}{8}$  in.

(21.9 × 25.7 cm)

Inscribed (upper right): M<sup>me</sup> Lisle / oeil clair et gris vert (light gray-green eye)

Stamped (lower left): Degas

Rogers Fund, 1918

19.51.5

DRAWINGS AND PRINTS

***Madame Théodore Gobillard*** (Yves Morisot, 1838–1893)

This painting and the preparatory pastel (1976.201.8) date to 1869. Related drawings are in the Metropolitan Museum (1984.76 and 1985.48) and the Musée d'Orsay, Paris.

Oil on canvas,  $21\frac{3}{4} \times 25\frac{1}{8}$  in.

(55.2 × 65.1 cm)

Signed (lower left): Degas

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.45



19.51.4



19.51.5



29.100.45



1976.201.8

**Madame Théodore Gobillard** (Yves Morisot, 1838–1893)

Salon of 1870

Pastel on paper, 18<sup>7</sup>/<sub>8</sub> × 11<sup>3</sup>/<sub>4</sub> in.

(47.9 × 29.8 cm)

Signed (lower right): Degas

Bequest of Joan Whitney Payson, 1975

1976.201.8

DRAWINGS AND PRINTS

### ***Sulking***

Oil on canvas, 12<sup>3</sup>/<sub>4</sub> × 18<sup>1</sup>/<sub>4</sub> in.

(32.4 × 46.4 cm)

Signed (lower right): E. Degas

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.43

### ***The Ballet from "Robert le Diable"***

Oil on canvas, 26 × 21<sup>3</sup>/<sub>8</sub> in.

(66 × 54.3 cm)

Signed and dated (lower right): Degas/1872

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.552



29.100.43



29.100.552

### ***The Dancing Class***

Oil on wood, 7<sup>3</sup>/<sub>4</sub> × 10<sup>5</sup>/<sub>8</sub> in.

(19.7 × 27 cm)

Signed (lower right): Degas

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.184

### ***The Artist's Cousin, Probably Mrs.***

**William Bell** (Mathilde Musson, 1841–1878)

Pastel on green wove paper, now darkened to

brown, 18<sup>5</sup>/<sub>8</sub> × 15<sup>1</sup>/<sub>8</sub> in. (47.3 × 38.4 cm)

Signed and dated (lower right): Degas / 1873

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.40



29.100.184



29.100.40

### ***A Woman Ironing***

Impressionist exhibition of 1876

Oil on canvas, 21<sup>3</sup>/<sub>8</sub> × 15<sup>1</sup>/<sub>2</sub> in.

(54.3 × 39.4 cm)

Signed (lower left): Degas

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.46



**Hilaire-Germain-Edgar Degas**

French, 1834–1917

***Two Dancers***

Dark brown wash and white gouache on bright pink commercially coated wove paper, now faded to pale pink, 24<sup>1</sup>/<sub>8</sub> × 15<sup>1</sup>/<sub>2</sub> in.

(61.3 × 39.4 cm)

Signed (lower right): Degas

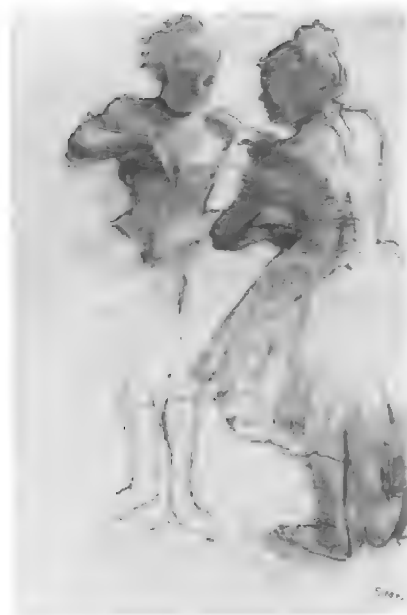
H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.187



29.100.46



29.100.187

***The Rehearsal of the Ballet Onstage***

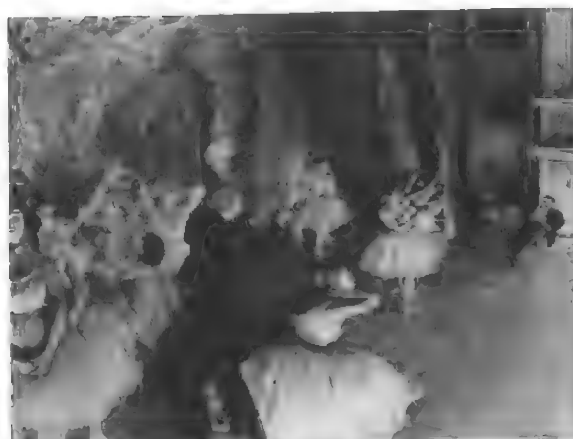
One of three variants; the others are a grisaille (Musée d'Orsay, Paris) and 29.100.39.

Oil colors freely mixed with turpentine, with traces of watercolor and pastel over pen-and-ink drawing on cream-colored wove paper, laid down on bristol board and mounted on canvas, 21<sup>3</sup>/<sub>8</sub> × 28<sup>3</sup>/<sub>4</sub> in. (54.3 × 73 cm)

Signed (upper left): Degas

H. O. Havemeyer Collection, Gift of Horace Havemeyer, 1929

29.160.26



29.160.26



29.100.39

***The Rehearsal Onstage***

Pastel over brush-and-ink drawing on thin cream-colored wove paper, laid down on bristol board and mounted on canvas, 21 × 28<sup>1</sup>/<sub>2</sub> in. (53.3 × 72.4 cm)

Signed (upper left): Degas

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.39

***Woman on a Sofa***

Oil colors freely mixed with turpentine, with touches of pastel, over graphite underdrawing, on pink paper, 19<sup>1</sup>/<sub>8</sub> × 16<sup>3</sup>/<sub>4</sub> in.

(48.6 × 42.5 cm)

Signed and dated (upper right): Degas 1875

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.185



29.100.185



29.100.34

***Dancers Practicing at the Bar***

Impressionist exhibition of 1877

Mixed media on canvas, 29<sup>3</sup>/<sub>4</sub> × 32 in.

(75.6 × 81.3 cm)

Signed (left center): Degas

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.34

***The Dance Class***

Impressionist exhibition of 1876

Oil on canvas, 32<sup>3</sup>/<sub>4</sub> × 30<sup>1</sup>/<sub>4</sub> in.

(83.2 × 76.8 cm)

Signed (lower left): Degas

Bequest of Mrs. Harry Payne Bingham, 1986

1987.47.1



**Hilaire-Germain-Edgar Degas**

French, 1834–1917

***Dancer Onstage***

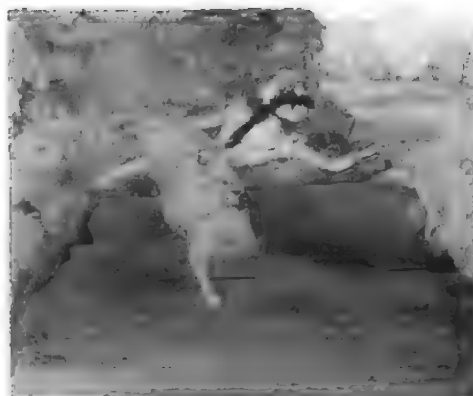
Gouache over graphite underdrawing on thin wove commercially coated yellow paper, laid down on board; paper  $6\frac{3}{4} \times 8\frac{3}{8}$  in. (17.1 × 21.3 cm); board 7 × 9 in. (17.8 × 22.9 cm)

Inscribed (lower left): à M[on?] ami A Rouart / à Madame Al. Rouart (to my[?] friend A Rouart / to Madame Al. Rouart)

Stamped (lower left): Degas

The Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

1974.356.30



1974.356.30

***Violinist Seated***

This pastel served as a study for The Dance Lesson (1971.185).

Pastel and charcoal on green paper (letterpress printing on verso visible on recto),  $15\frac{3}{8} \times 11\frac{3}{4}$  in. (39.1 × 29.8 cm)

Stamped (lower left): Degas

Rogers Fund, 1918

19.51.1

DRAWINGS AND PRINTS

***Portraits at the Stock Exchange***

This study for a painting (Musée d'Orsay, Paris) that was included in the Impressionist exhibition of 1880 depicts the financier Ernest May (1845–1925).

Pastel on paper, pieced and laid down on canvas,  $28\frac{3}{8} \times 22\frac{7}{8}$  in. (72.1 × 58.1 cm)

Signed (lower right): Degas

Partial and Promised Gift of Janice H. Levin, 1991

1991.277.1



1991.277.1

***Two Dancers***

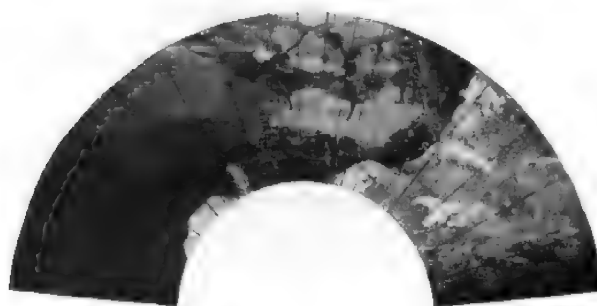
The model, Marie van Goethem, posed for Degas's sculpture The Little Fourteen-Year-Old Dancer.

Charcoal and white chalk on green commercially coated wove paper,  $25\frac{1}{8} \times 19\frac{1}{4}$  in. (63.8 × 48.9 cm)

Signed (lower left): Degas

H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929

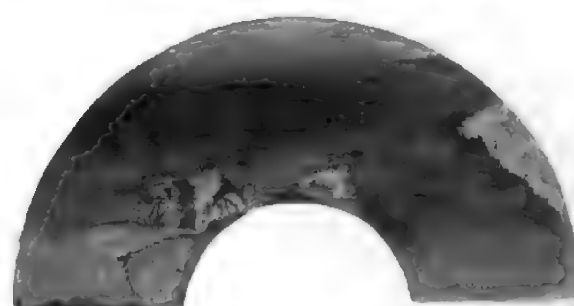
29.100.189



29.100.554



29.100.189



29.100.555

***Fan Mount: The Ballet***

Watercolor, India ink, silver, and gold on silk,  $6\frac{1}{8} \times 21\frac{1}{4}$  in. (15.6 × 54 cm)

H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929

29.100.554

***Fan Mount: Ballet Girls***

Watercolor, silver, and gold on silk,  $7\frac{1}{2} \times 22\frac{3}{4}$  in. (19.1 × 57.8 cm)

Signed (center right): Degas

H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929

29.100.555



1971.185



29.100.188



22.27.3



29.100.38

***The Dance Lesson***

Impressionist exhibition of 1879

Pastel and black chalk on three pieces of wove paper, joined together, 25<sup>3</sup>/<sub>8</sub> × 22<sup>1</sup>/<sub>8</sub> in.

(64.5 × 56.2 cm)

Signed (upper right): Degas

H. O. Havemeyer Collection, Gift of Adaline Havemeyer Perkins, in memory of her father, Horace Havemeyer, 1971

1971.185

***Dancer with a Fan***

This is a study for *The Dancing Lesson* (Sterling and Francine Clark Art Institute, Williamstown).

Pastel on gray-green laid paper,

24 × 16<sup>1</sup>/<sub>2</sub> in. (61 × 41.9 cm)

Signed (upper right): Degas

H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929

29.100.188

***Dancer***

Pastel, charcoal, and chalk on paper, 12<sup>1</sup>/<sub>2</sub> × 19<sup>1</sup>/<sub>4</sub> in. (31.8 × 48.9 cm)

Signed (lower right): Degas

Anticipated Bequest of Walter H. Annenberg

***At the Milliner's***

Pastel on five pieces of wove paper, backed with paper and laid down on canvas, 27<sup>1</sup>/<sub>4</sub> × 27<sup>1</sup>/<sub>4</sub> in. (69.2 × 69.2 cm)

Signed (lower right): Degas

Anticipated Bequest of Walter H. Annenberg

***The Milliner***

Pastel and charcoal on warm gray wove paper, now discolored to buff (watermark

MICHALETTE), laid down on dark brown wove paper, 18<sup>3</sup>/<sub>4</sub> × 24<sup>1</sup>/<sub>2</sub> in. (47.6 × 62.2 cm)

Signed: (upper right) Degas; (lower right)

Degas [obscured]

Purchase, Rogers Fund and Dikran G. Kelekian Gift, 1922

22.27.3

***At the Milliner's***

Impressionist exhibition of 1886

Mary Cassatt (1845–1926) was the model for the customer.

Pastel on pale gray wove paper (industrial wrapping paper, stamped on verso OLD RELIABLE BOLTING EXPRESSLY FOR MILLING), laid down on silk bolting, 30 × 34 in.

(76.2 × 86.4 cm)

Signed and dated (upper right): 1882 / Degas

H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929

29.100.38

**Hilaire-Germain-Edgar Degas**

French, 1834–1917

***Dancer in Green***

Pastel on paper, 28 × 15 in. (71.1 × 38.1 cm)

Signed (lower left): Degas

Bequest of Joan Whitney Payson, 1975

1976.201.7

DRAWINGS AND PRINTS



1976.201.7



61.101.7

***The Singer in Green***

Pastel on light blue laid paper,

23<sup>3</sup>/<sub>4</sub> × 18<sup>1</sup>/<sub>4</sub> in. (60.3 × 46.4 cm)

Signed (lower right): Degas

Bequest of Stephen C. Clark, 1960

61.101.7

***Dancers in the Rehearsal Room with a Double Bass***

Oil on canvas, 15<sup>3</sup>/<sub>8</sub> × 35<sup>1</sup>/<sub>4</sub> in.

(39.1 × 89.5 cm)

Signed (lower left): Degas

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.127



29.100.127

***Woman Drying Her Arm***

Pastel and charcoal on off-white wove paper, discolored at the edges, 12 × 17<sup>1</sup>/<sub>2</sub> in.

(30.5 × 44.5 cm)

Signed (lower left): Degas

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.553



29.100.553

***Three Dancers Preparing for Class***

Pastel on buff-colored wove paper,

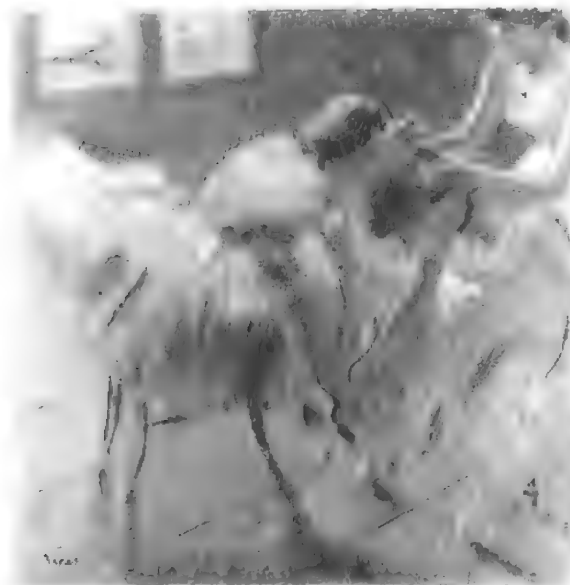
21<sup>1</sup>/<sub>2</sub> × 20<sup>1</sup>/<sub>2</sub> in. (54.6 × 52.1 cm)

Signed (lower left): Degas

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.558



29.100.558

***Standing Bather***

Charcoal, pastel, and watercolor on off-white laid paper, 12<sup>1</sup>/<sub>8</sub> × 9<sup>3</sup>/<sub>8</sub> in. (30.8 × 23.8 cm)

Stamped (lower right): Degas

Rogers Fund, 1918

19.51.3

DRAWINGS AND PRINTS



19.51.3





***Race Horses***

Pastel on wood, 11<sup>7</sup>/<sub>8</sub> × 16 in.

(30.2 × 40.6 cm)

Anticipated Bequest of Walter H. Annenberg

**Hilaire-Germain-Edgar Degas**

French, 1834–1917

***Portrait of a Young Woman***

Oil on canvas,  $10\frac{3}{4} \times 8\frac{3}{4}$  in.

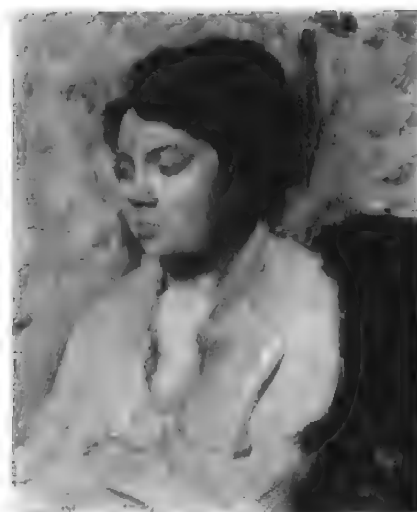
(27.3 × 22.2 cm)

Signed (lower right): D

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.183



29.100.183



29.100.36

***Woman Drying Her Foot***

Pastel on buff wove paper, affixed to original pulpboard mount,  $19\frac{3}{4} \times 21\frac{1}{4}$  in.

(50.2 × 54 cm)

Signed (lower left): Degas

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.36

***Woman Bathing in a Shallow Tub***

Impressionist exhibition of 1886

Charcoal and pastel on light green wove paper, now discolored to warm gray, laid down on silk bolting,  $32 \times 22\frac{1}{8}$  in.

(81.3 × 56.2 cm)

Signed and dated (upper left): Degas / 85

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.41



29.100.41

***Woman Having Her Hair Combed***

Pastel on light green wove paper, now discolored to warm gray, affixed to original pulpboard mount,  $29\frac{1}{8} \times 23\frac{7}{8}$  in.

(74 × 60.6 cm)

Signed: (lower left) Degas; (lower right) Degas [obscured by the artist]

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.35



29.100.35

***Woman Combing Her Hair***

Pastel on light green wove paper, now discolored to warm gray, affixed to original pulpboard mount,  $24\frac{1}{8} \times 18\frac{1}{8}$  in.

(61.3 × 46 cm)

Signed (lower left): Degas

Gift of Mr. and Mrs. Nate B. Spingold, 1956

56.231



56.231

***The Dancers***

Pastel and charcoal, heightened with white, on paper,  $28 \times 23\frac{1}{4}$  in. (71.1 × 59.1 cm)

Signed and inscribed (lower right): Degas

[g or 9?]

Gift of George N. and Helen M. Richard,

1964

64.165.1



64.165.1



29.100.42



29.100.190

***Dancers, Pink and Green***Oil on canvas,  $32\frac{3}{8} \times 29\frac{3}{4}$  in.(82.2  $\times$  75.6 cm)

Signed (lower right): Degas

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.42

***Bather Stepping into a Tub***Pastel and charcoal on blue laid paper,  
mounted at perimeter on backing board, $22 \times 18\frac{3}{4}$  in. (55.9  $\times$  47.6 cm)

Signed (upper left): Degas

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.190

***Dancer with a Fan***This is a study for the pastel *Dancer in the Wings* (Saint Louis Art Museum).Pastel and charcoal on buff-colored wove  
tracing paper,  $21\frac{7}{8} \times 19\frac{1}{4}$  in.(55.6  $\times$  48.9 cm)

Signed (lower right): Degas

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.557



29.100.557



61.101.18

***Bather Drying Herself***Pastel on paper,  $10\frac{3}{8} \times 10\frac{3}{8}$  in.(26.4  $\times$  26.4 cm)

Signed (lower right): Degas

Bequest of Stephen C. Clark, 1960

61.101.18

DRAWINGS AND PRINTS

***Woman with a Towel***Pastel on cream-colored wove paper with red  
and blue fibers throughout,  $37\frac{3}{4} \times 30$  in.(95.9  $\times$  76.2 cm)

Signed and dated (upper right): Degas 94

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.37



29.100.37



19.51.2

***Study of a Nude Female Figure***

Charcoal and pastel on white paper,

 $12\frac{5}{8} \times 9\frac{3}{4}$  in. (32.1  $\times$  24.8 cm)

Stamped (lower right): Degas

Rogers Fund, 1918

19.51.2

DRAWINGS AND PRINTS

**Hilaire-Germain-Edgar Degas**

French, 1834–1917

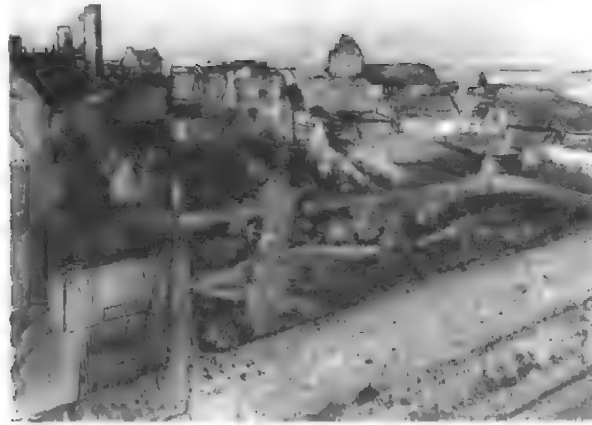
***Landscape***

Oil on canvas, 20 × 24 in. (50.8 × 61 cm)

Robert Lehman Collection, 1975

1975.1.167

ROBERT LEHMAN COLLECTION



1975.1.167

***Two Dancers, Half-length***

Pastel on paper, 18<sup>3</sup>/<sub>8</sub> × 21<sup>5</sup>/<sub>8</sub> in.

(46.7 × 54.9 cm)

Signed (lower left): Degas

The Lesley and Emma Sheaffer Collection,

Bequest of Emma A. Sheaffer, 1973

1974.356.31



1974.356.31

***Russian Dancer***

This is a study for a pastel of 1899 (private collection).

Pastel over charcoal on tracing paper,

24<sup>3</sup>/<sub>8</sub> × 18 in. (61.9 × 45.7 cm)

Signed (lower left): Degas

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.556



29.100.556

***Dancing Peasant Girls***

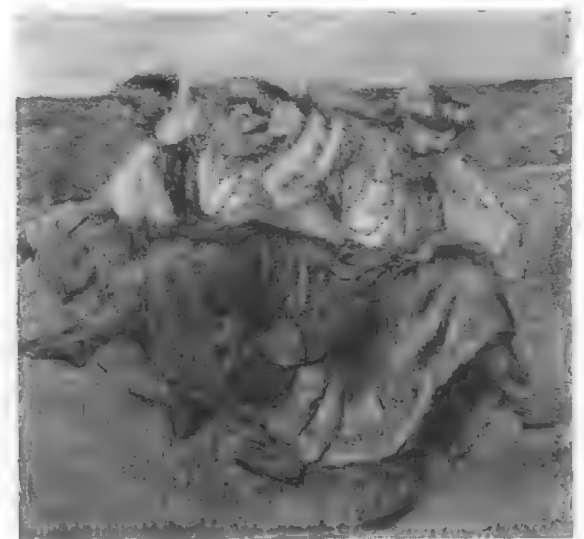
Pastel on paper, 24<sup>3</sup>/<sub>4</sub> × 25<sup>1</sup>/<sub>2</sub> in.

(62.9 × 64.8 cm)

Robert Lehman Collection, 1975

1975.1.166

ROBERT LEHMAN COLLECTION



1975.1.166

***Three Jockeys***

Pastel on tracing paper, laid down on board,

19<sup>1</sup>/<sub>4</sub> × 24<sup>1</sup>/<sub>2</sub> in. (48.9 × 62.2 cm)

Stamped (lower left): Degas

Partial and Promised Gift of Mr. and Mrs.

Douglas Dillon, 1992

1992.103.1



1992.103.1

***The Bath***

Charcoal and pastel on paper,

12<sup>5</sup>/<sub>8</sub> × 10<sup>1</sup>/<sub>8</sub> in. (32.1 × 25.7 cm)

Signed (upper left): Degas

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.186

DRAWINGS AND PRINTS



29.100.186



87.15.111



25.110.26

**Jules-Joseph Lefebvre**

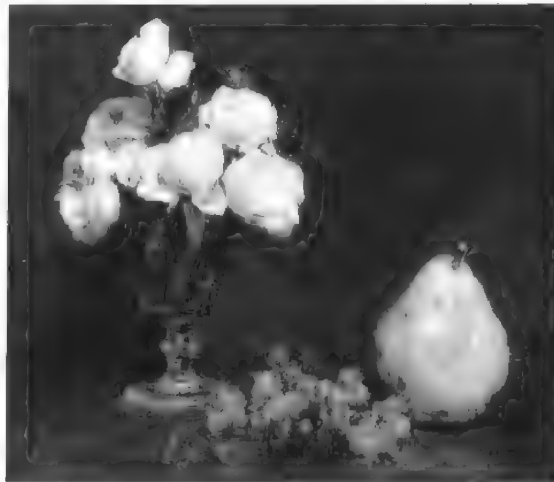
French, 1836–1912

***Graziella***Oil on canvas, 78<sup>3</sup>/<sub>4</sub> × 44<sup>1</sup>/<sub>4</sub> in.  
(200 × 112.4 cm)Signed and dated (lower right): Jules  
LeFebvre. 1878.Catharine Lorillard Wolfe Collection, Bequest  
of Catharine Lorillard Wolfe, 1887  
87.15.111**Alphonse-Marie-Adolphe de Neuville**

French, 1835–1885

***The Spy***Oil on canvas, 51<sup>1</sup>/<sub>4</sub> × 84 in.  
(130.2 × 213.4 cm)Signed and dated (lower left): A de Neuville /  
1880Bequest of Collis P. Huntington, 1900  
25.110.26

15.30.20



1987.119

***A Cavalryman***Oil on canvas, 18<sup>1</sup>/<sub>8</sub> × 15 in. (46 × 38.1 cm)

Signed and dated (lower left): A de Neuville

1884

Bequest of Maria DeWitt Jesup, from the  
collection of her husband, Morris K. Jesup,  
1914

15.30.20

**Ignace-Henri-Jean-Théodore****Fantin-Latour**

French, 1836–1904

***Still Life with Roses and Fruit***Oil on canvas, 13<sup>5</sup>/<sub>8</sub> × 16<sup>3</sup>/<sub>8</sub> in.  
(34.6 × 41.6 cm)

Signed and dated (upper right): Fantin. 1863.

Bequest of Alice A. Hay, 1987

1987.119



1980.3

***Still Life with Flowers and Fruit***Oil on canvas, 28<sup>3</sup>/<sub>4</sub> × 23<sup>5</sup>/<sub>8</sub> in.  
(73 × 60 cm)

Signed and dated (upper left): Fantin. 1866.

Purchase, Mr. and Mrs. Richard J. Bernhard  
Gift, by exchange, 1980

1980.3

***Asters and Fruit on a Table***Oil on canvas, 22<sup>3</sup>/<sub>8</sub> × 21<sup>5</sup>/<sub>8</sub> in.  
(56.8 × 54.9 cm)

Signed and dated (upper right): Fantin 68

Anticipated Bequest of Walter H. Annenberg



**Ignace-Henri-Jean-Théodore  
Fantin-Latour**

French, 1836–1904

***Still Life with Pansies***

Oil on canvas, 18<sup>1</sup>/<sub>2</sub> × 22<sup>1</sup>/<sub>4</sub> in.

(47 × 56.5 cm)

Signed and dated (upper right): Fantin. 74

The Mr. and Mrs. Henry Ittleson Jr. Purchase  
Fund, 1966

66.194



66.194



***Roses in a Bowl***

Oil on canvas, 11<sup>3</sup>/<sub>4</sub> × 16<sup>3</sup>/<sub>8</sub> in.

(29.8 × 41.6 cm)

Signed and dated (lower left): Fantin 83

Anticipated Bequest of Walter H. Annenberg

***Portrait of a Woman***

Oil on canvas, 39<sup>1</sup>/<sub>2</sub> × 32 in.

(100.3 × 81.3 cm)

Signed and dated (upper left): Fantin. 85

Catharine Lorillard Wolfe Collection, Wolfe  
Fund, 1910

10.41



10.41

***Roses and Lilies***

Oil on canvas, 23<sup>1</sup>/<sub>2</sub> × 18 in.

(59.7 × 45.7 cm)

Signed and dated (upper right): Fantin. 88

Anticipated Bequest of Walter H. Annenberg



***The Palace of Aurora***

Oil on canvas, 18<sup>1</sup>/<sub>8</sub> × 15 in. (46 × 38.1 cm)

Signed (lower left): Fantin

Bequest of Anne D. Thomson, 1923

23.280.9

**Jules Chéret**

French, 1836–1933

***Fantasia***

Pastel on canvas, 25<sup>5</sup>/<sub>8</sub> × 18<sup>1</sup>/<sub>4</sub> in.

(65.1 × 46.4 cm)

Bequest of Miss Adelaide Milton de Groot

(1876–1967), 1967

67.187.2



23.280.9

**Pierre-Auguste Cot**

French, 1837–1883

***The Storm***

Salon of 1880

Oil on canvas, 92<sup>1</sup>/<sub>4</sub> × 61<sup>3</sup>/<sub>4</sub> in.

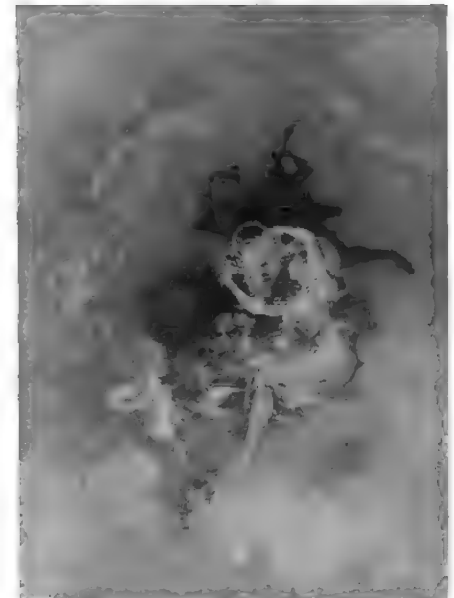
(234.3 × 156.8 cm)

Signed and dated (lower left): P+A+COT+1880

Catharine Lorillard Wolfe Collection, Bequest

of Catharine Lorillard Wolfe, 1887

87.15.134



67.187.2



87.15.134



49.4

**Charles-Émile-Auguste Carolus-Duran**

French, 1838–1917

**Mrs. William Astor** (Caroline Webster Schermerhorn, 1831–1908)Oil on canvas,  $83\frac{1}{2} \times 42\frac{1}{4}$  in.(212.1  $\times$  107.3 cm)

Signed, dated, and inscribed (upper right):

Carolus-Duran. / Paris, 1890.

Gift of R. Thornton Wilson and Orme Wilson, 1949

49.4

**Portrait of a Woman**Oil on canvas,  $28\frac{3}{4} \times 23\frac{3}{4}$  in.(73  $\times$  60.3 cm)

Gift of Mr. and Mrs. Oscar Kolin, 1981

1981.366

**Léon-Germain Pelouse**

French, 1838–1891

**January: Cernay, near Rambouillet**Oil on canvas,  $35\frac{3}{8} \times 46\frac{1}{4}$  in.(89.9  $\times$  117.5 cm)

Signed (lower right): G. Pelouse.

Gift of Mabel Schaus, 1887

87.24



1981.366



87.24

**Alfred Sisley**

British, 1839–1899

**View of Marly-le-Roi from Coeur-Volant**Oil on canvas,  $25\frac{3}{4} \times 36\frac{3}{8}$  in.(65.4  $\times$  92.4 cm)

Signed and dated (lower right): Sisley.76

Bequest of Miss Adelaide Milton de Groot (1876–1967), 1967

67.187.103

**The Seine at Bougival**Oil on canvas,  $18\frac{1}{4} \times 24\frac{1}{8}$  in.(46.4  $\times$  61.3 cm)

Signed and dated (lower right): Sisley. 76

Partial and Promised Gift of Mr. and Mrs.

Douglas Dillon, 1992

1992.103.4



67.187.103



1992.103.4

**The Bridge at Villeneuve-la-Garenne**Oil on canvas,  $19\frac{1}{2} \times 25\frac{3}{4}$  in.(49.5  $\times$  65.4 cm)

Signed and dated (lower left): Sisley. 1872

Gift of Mr. and Mrs. Henry Ittleson Jr., 1964

64.287

**Alley of Chestnut Trees**Oil on canvas,  $19\frac{3}{4} \times 24$  in.(50.2  $\times$  61 cm)

Signed and dated (lower right): Sisley.78.

Robert Lehman Collection, 1975

1975.1.211

ROBERT LEHMAN COLLECTION



64.287



1975.1.211



64.154.2



1976.201.18



1992.366



1991.277.3



29.100.65



53.140.1



1993.400.1

**Alfred Sisley**

British, 1839–1899

***The Road from Versailles to Louveciennes***

Oil on canvas, 18 × 22 in. (45.7 × 55.9 cm)

Signed (lower left): Sisley.

Gift of Mr. and Mrs. Richard Rodgers, 1964

64.154.2

***The Road from Moret to Saint-Mammès***Oil on canvas, 19<sup>7</sup>/<sub>8</sub> × 24<sup>1</sup>/<sub>4</sub> in.

(50.5 × 61.5 cm)

Signed (lower right): Sisley.

Bequest of Joan Whitney Payson, 1975

1976.201.18

***Rue Eugène Moussier at Moret: Winter***Oil on canvas, 18<sup>3</sup>/<sub>8</sub> × 22<sup>1</sup>/<sub>4</sub> in.

(46.7 × 56.5 cm)

Signed (lower right): Sisley.

Bequest of Ralph Friedman, 1992

1992.366

***Saburs Meadows in Morning Sun***Oil on canvas, 28<sup>3</sup>/<sub>4</sub> × 36<sup>1</sup>/<sub>4</sub> in.

(73 × 92.1 cm)

Signed and dated (lower right): Sisley 94

Partial and Promised Gift of Janice H. Levin,

1991

1991.277.3

**Paul Cézanne**

French, 1839–1906

***Gustave Boyer in a Straw Hat***Oil on canvas, 21<sup>5</sup>/<sub>8</sub> × 15<sup>1</sup>/<sub>4</sub> in.

(54.9 × 38.7 cm)

Signed (lower right): P. Cézanne

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.65

***Dominique Aubert, the Artist's Uncle***Oil on canvas, 31<sup>3</sup>/<sub>8</sub> × 25<sup>1</sup>/<sub>4</sub> in.

(79.7 × 64.1 cm)

Wolfe Fund, 1951; acquired from The

Museum of Modern Art, Lillie P. Bliss

Collection

53.140.1

***Dominique Aubert, the Artist's Uncle, as a Monk***Oil on canvas, 23<sup>7</sup>/<sub>8</sub> × 21<sup>1</sup>/<sub>2</sub> in.

(60.6 × 54.6 cm)

The Walter H. and Leonore Annenberg

Collection, Partial Gift of Walter H. and

Leonore Annenberg, 1993

1993.400.1

**Paul Cézanne**

French, 1839–1906

***Bathers***

Oil on canvas, 15 × 18<sup>1</sup>/<sub>8</sub> in. (38.1 × 46 cm)

Bequest of Joan Whitney Payson, 1975

1976.201.12



1976.201.12



***Dish of Apples***

Oil on canvas, 18<sup>1</sup>/<sub>8</sub> × 21<sup>3</sup>/<sub>4</sub> in.

(46 × 55.2 cm)

Signed (lower right): P Cézanne

Anticipated Bequest of Walter H. Annenberg

***Still Life with Jar, Cup, and Apples***

Oil on canvas, 23<sup>7</sup>/<sub>8</sub> × 29 in.

(60.6 × 73.7 cm)

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.66

***Mont Sainte-Victoire and the Viaduct of the Arc River Valley***

Oil on canvas, 25<sup>3</sup>/<sub>4</sub> × 32<sup>1</sup>/<sub>8</sub> in.

(65.4 × 81.6 cm)

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.64



29.100.66



29.100.64

***Apples***

Oil on canvas, 9 × 13 in. (22.9 × 33 cm)

The Mr. and Mrs. Henry Irtleson Jr. Purchase

Fund, 1961

61.103

***The Gulf of Marseilles Seen from L'Estaque***

Oil on canvas, 28<sup>3</sup>/<sub>4</sub> × 39<sup>1</sup>/<sub>2</sub> in.

(73 × 100.3 cm)

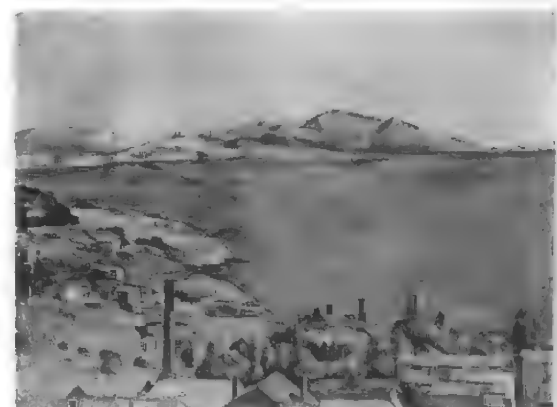
H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.67



61.103



29.100.67





57.181



61.101.3

***Gardanne***Oil on canvas,  $31\frac{1}{2} \times 25\frac{1}{4}$  in.

(80 × 64.1 cm)

Gift of Dr. and Mrs. Franz H. Hirschland,

1957

57.181

***Still Life with Apples and Pears***Oil on canvas,  $17\frac{5}{8} \times 23\frac{1}{8}$  in.

(44.8 × 58.7 cm)

Bequest of Stephen C. Clark, 1960

61.101.3

***House behind Trees on the Road to Tholonet***Oil on canvas,  $26\frac{3}{4} \times 36\frac{1}{4}$  in.

(67.9 × 92.1 cm)

Robert Lehman Collection, 1975

1975.1.160

ROBERT LEHMAN COLLECTION



1975.1.160



13.66

***View of the Domaine Saint-Joseph***Oil on canvas,  $25\frac{5}{8} \times 32$  in.

(65.1 × 81.3 cm)

Signed (lower right): P. Cézanne

Catharine Lorillard Wolfe Collection, Wolfe

Fund, 1913

13.66

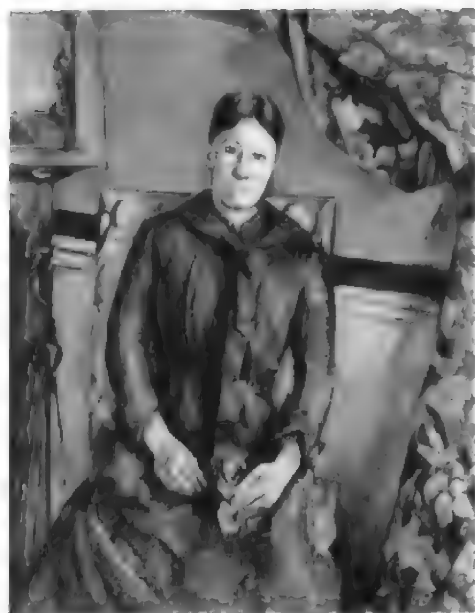
***Madame Cézanne* (Hortense Fiquet, 1850–1922) *in a Red Dress***Oil on canvas,  $45\frac{7}{8} \times 35\frac{1}{4}$  in.

(116.5 × 89.5 cm)

The Mr. and Mrs. Henry Ittleson Jr. Purchase

Fund, 1962

62.45



62.45



61.101.5

***The Pool at the Jas de Bouffan***Oil on canvas,  $25\frac{1}{2} \times 31\frac{7}{8}$  in.

(64.8 × 81 cm)

Bequest of Stephen C. Clark, 1960

61.101.5

**Paul Cézanne**

French, 1839–1906

***Madame Cézanne*** (Hortense Fiquet, 1850–1922) *in the Conservatory*

Oil on canvas,  $36\frac{1}{4} \times 28\frac{3}{4}$  in.

(92.1 × 73 cm)

Bequest of Stephen C. Clark, 1960

61.101.2



61.101.2

***The Card Players***

Oil on canvas,  $25\frac{3}{4} \times 32\frac{1}{4}$  in.

(65.4 × 81.9 cm)

Bequest of Stephen C. Clark, 1960

61.101.1



61.101.1

***The House with the Cracked Walls***

Oil on canvas,  $31\frac{1}{2} \times 23\frac{3}{4}$  in.

(80 × 60.3 cm)

The Walter H. and Leonore Annenberg Collection, Partial Gift of Walter H. and Leonore Annenberg, 1993

1993.400.2



1993.400.2

***Still Life with a Ginger Jar and Eggplants***

Oil on canvas,  $28\frac{1}{2} \times 36$  in.

(72.4 × 91.4 cm)

Bequest of Stephen C. Clark, 1960

61.101.4



61.101.4

***Rocks in the Forest***

Oil on canvas,  $28\frac{7}{8} \times 36\frac{3}{8}$  in.

(73.3 × 92.4 cm)

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.194



29.100.194

***Seated Peasant***

Oil on canvas,  $21\frac{1}{2} \times 17\frac{3}{4}$  in.

(54.6 × 45.1 cm)

Anticipated Bequest of Walter H. Annenberg

***Still Life with Apples and a Pot of Primroses***

Oil on canvas,  $28\frac{3}{4} \times 36\frac{3}{8}$  in.

(73 × 92.4 cm)

Bequest of Sam A. Lewisohn, 1951

51.112.1

***Mont Sainte-Victoire***

Oil on canvas,  $22\frac{1}{4} \times 38\frac{1}{8}$  in.

(56.5 × 96.8 cm)

The Walter H. and Leonore Annenberg Collection, Partial Gift of Walter H. and Leonore Annenberg, 1994

1994.420





51.112.1



1994.420

**Jehan-Georges Vibert**

French, 1840–1902

***The Reprimand***

Oil on canvas, 20<sup>3</sup>/<sub>8</sub> × 33 in.

(51.8 × 83.8 cm)

Signed and dated (lower left): J.G.Vibert.

1874.

Catharine Lorillard Wolfe Collection, Bequest of Catharine Lorillard Wolfe, 1887

87.15.101



87.15.101

***The Missionary's Adventures***

Oil on wood, 39 × 53 in. (99.1 × 134.6 cm)

Signed (lower left): J.G.Vibert.

Bequest of Collis P. Huntington, 1900

25.110.140



25.110.140

**Odilon Redon**

French, 1840–1916

***Madame Arthur Fontaine*** (Marie Escudier)

Pastel on paper, 28<sup>1</sup>/<sub>2</sub> × 22<sup>1</sup>/<sub>2</sub> in.

(72.4 × 57.2 cm)

Signed, dated, and inscribed (upper left): fait

à St.-Georges-de-Didonne / Septembre-1901- /

ODILON REDON

The Mr. and Mrs. Henry Ittleson Jr. Purchase Fund, 1960

60.54



60.54

***Bouquet of Flowers***

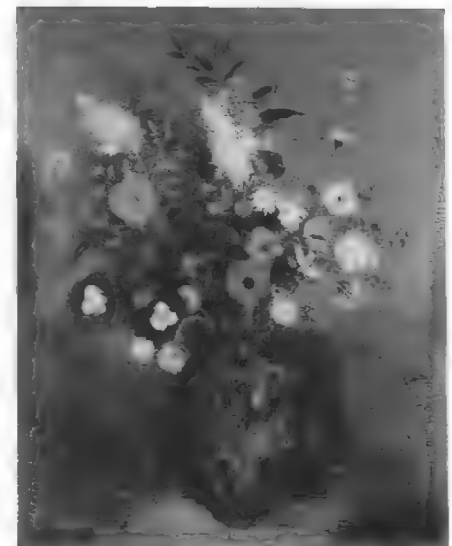
Pastel on paper, 31<sup>5</sup>/<sub>8</sub> × 25<sup>1</sup>/<sub>4</sub> in.

(80.3 × 64.1 cm)

Signed (lower center): ODILON REDON

Gift of Mrs. George B. Post, 1956

56.50



56.50

***Flowers in a Chinese Vase***

Oil on canvas, 28<sup>5</sup>/<sub>8</sub> × 21<sup>1</sup>/<sub>4</sub> in.

(72.7 × 54 cm)

Signed (lower left and at base of vase):

ODILON REDON

Bequest of Mabel Choate, in memory of her father, Joseph Hodges Choate, 1958

59.16.3



59.16.3

***Pandora***

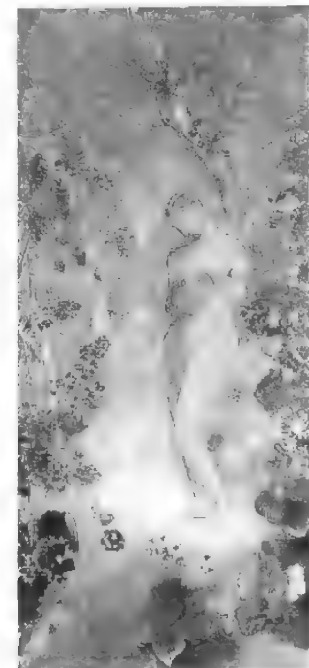
Oil on canvas, 56<sup>1</sup>/<sub>2</sub> × 24<sup>1</sup>/<sub>2</sub> in.

(143.5 × 62.2 cm)

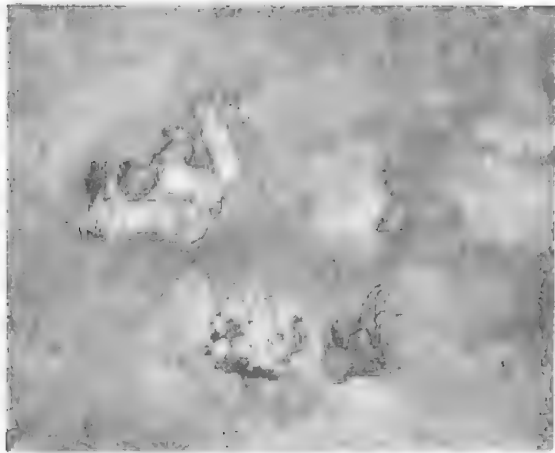
Signed (lower right): ODILON REDON

Bequest of Alexander M. Bing, 1959

60.19.1



60.19.1



27.29



53.140.5



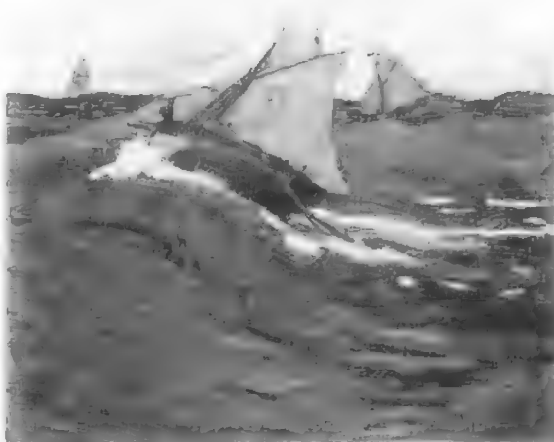
64.266



1988.221



51.32



29.100.111

***The Chariot of Apollo***

Oil on canvas, 26 × 32 in. (66 × 81.3 cm)

Signed (lower left): ODILON REDON

Anonymous Gift, 1927

27.29

***Etruscan Vase with Flowers***

Tempera on canvas, 32 × 23 1/4 in.

(81.3 × 59.1 cm)

Maria DeWitt Jesup Fund, 1951; acquired

from The Museum of Modern Art, Lillie

P. Bliss Collection

53.140.5

***Bouquet in a Chinese Vase***

Oil on canvas, 25 1/2 × 19 5/8 in.

(64.8 × 49.8 cm)

Signed (lower left): ODILON REDON

The Mr. and Mrs. Henry Ittleson Jr. Purchase

Fund, 1964

64.266

**Jean-Frédéric Bazille**

French, 1841–1870

***Porte de la Reine at Aigues-Mortes***

Oil on canvas, 31 3/4 × 39 1/4 in.

(80.6 × 99.7 cm)

Signed and dated (lower right): F. Bazille 1867

Purchase, Gift of Raymonde Paul, in memory

of her brother, C. Michael Paul, by exchange,

1988

1988.221

**Claude Monet**

French, 1840–1926

***Dr. Leclenché***

Oil on canvas, 18 × 12 3/4 in.

(45.7 × 32.4 cm)

Signed and dated (lower right): Claude Monet

/ 64

Gift of Mr. and Mrs. Edwin C. Vogel, 1951

51.32

***The Green Wave***

Oil on canvas, 19 1/8 × 25 1/2 in.

(48.6 × 64.8 cm)

Signed and dated (lower right): Cl. Monet 65

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.111

***The Bodmer Oak, Fontainebleau Forest***

Oil on canvas, 37 7/8 × 50 7/8 in.

(96.2 × 129.2 cm)

Signed (lower right): Claude Monet.

Gift of Sam Salz and Bequest of Julia W.

Emmons, by exchange, 1964

64.210





64.210



51.30.4



67.241



29.100.112

**Claude Monet**

French, 1840–1926

***Regatta at Sainte-Adresse***Oil on canvas, 29<sup>5</sup>/<sub>8</sub> × 40 in.

(75.2 × 101.6 cm)

Signed (lower left): Claude Monet

Bequest of William Church Osborn, 1951

51.30.4

***Garden at Sainte-Adresse***

Impressionist exhibition of 1879

Oil on canvas, 38<sup>3</sup>/<sub>8</sub> × 51<sup>1</sup>/<sub>8</sub> in.

(98.1 × 129.9 cm)

Signed (lower right): Claude Monet

Purchase, special contributions and funds given or bequeathed by friends of the Museum, 1967

67.241



1975.1.196



26.186.1

***La Grenouillère***Oil on canvas, 29<sup>3</sup>/<sub>8</sub> × 39<sup>1</sup>/<sub>4</sub> in.

(74.6 × 99.7 cm)

Signed and inscribed: (lower right) Claude Monet; (right) LOCATI[ON] CANOT[s] (boat rental)

H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929

29.100.112

***Landscape at Zaandam***Oil on canvas, 18 × 26<sup>3</sup>/<sub>8</sub> in.

(45.7 × 67 cm)

Signed and dated (lower left): Claude Monet.72

Robert Lehman Collection, 1975

1975.1.196

ROBERT LEHMAN COLLECTION

***Spring (Fruit Trees in Bloom)***Oil on canvas, 24<sup>1</sup>/<sub>2</sub> × 39<sup>5</sup>/<sub>8</sub> in.

(62.2 × 100.6 cm)

Signed and dated (lower left): 73 Claude Monet.

Bequest of Mary Livingston Willard, 1926

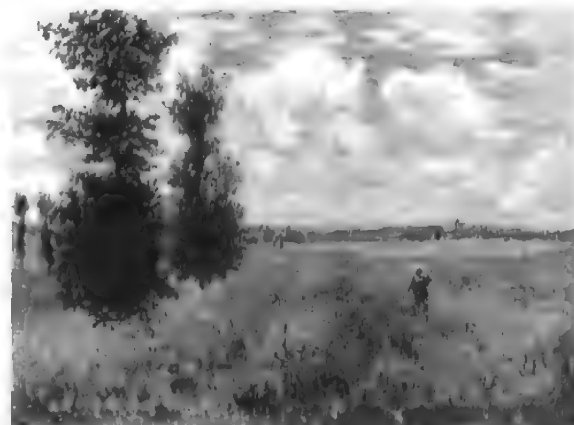
26.186.1

***Camille Monet (1847–1879) on a Garden Bench***Oil on canvas, 23<sup>7</sup>/<sub>8</sub> × 31<sup>5</sup>/<sub>8</sub> in.

(60.6 × 80.3 cm)

Signed (lower right): Claude Monet

Anticipated Bequest of Walter H. Annenberg

***Poppy Field, Argenteuil***Oil on canvas, 21<sup>1</sup>/<sub>4</sub> × 29 in.

(54 × 73.7 cm)

Signed (lower right): Claude Monet

Anticipated Bequest of Walter H. Annenberg

**Claude Monet**

French, 1840–1926

***Camille Monet (1847–1879) in the Garden at the House in Argenteuil***

Oil on canvas,  $32\frac{1}{8} \times 23\frac{3}{8}$  in.

(81.6 × 60 cm)

Signed (lower right): Claude Monet

Anticipated Bequest of Walter H. Annenberg



59.142

***The Parc Monceau***

Oil on canvas,  $28\frac{5}{8} \times 21\frac{3}{8}$  in.

(72.7 × 54.3 cm)

Signed and dated (lower right): Claude Monet

78

The Mr. and Mrs. Henry Ittleson Jr. Purchase

Fund, 1959

59.142

***Landscape: The Parc Monceau***

Impressionist exhibition of 1877

Oil on canvas,  $23\frac{1}{2} \times 32\frac{1}{2}$  in.

(59.7 × 82.6 cm)

Signed and dated (lower right): Claude Monet

76

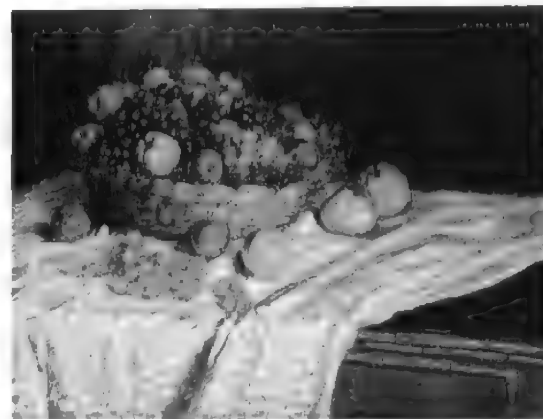
Bequest of Loula D. Lasker, New York City,

1961

59.206



59.206



57.183

***Apples and Grapes***

Oil on canvas,  $26\frac{5}{8} \times 35\frac{1}{4}$  in.

(67.6 × 89.5 cm)

Signed (upper right): Claude Monet

Gift of Henry R. Luce, 1957

57.183

***View of Vétheuil***

Oil on canvas,  $31\frac{1}{2} \times 23\frac{3}{4}$  in.

(80 × 60.3 cm)

Signed and dated (lower left): 1880 Claude

Monet

Bequest of Julia W. Emmons, 1956

56.135.1



56.135.1



56.135.5

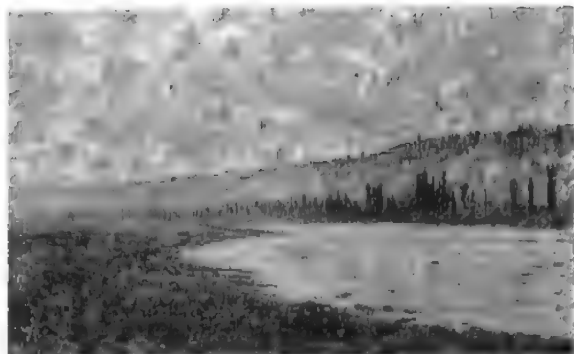
***Île aux Fleurs near Vétheuil***

Oil on canvas,  $26 \times 32$  in. (66 × 81.3 cm)

Signed (lower left): Claude Monet

Bequest of Julia W. Emmons, 1956

56.135.5



30.95.271



51.30.3

***The Seine at Vétheuil***Oil on canvas,  $23\frac{3}{4} \times 39\frac{1}{2}$  in.(60.3  $\times$  100.3 cm)

Signed and dated (lower right): Claude Monet 1880

Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915

30.95.271

***Vétheuil in Summer***Oil on canvas,  $23\frac{5}{8} \times 39\frac{1}{4}$  in.(60  $\times$  99.7 cm)

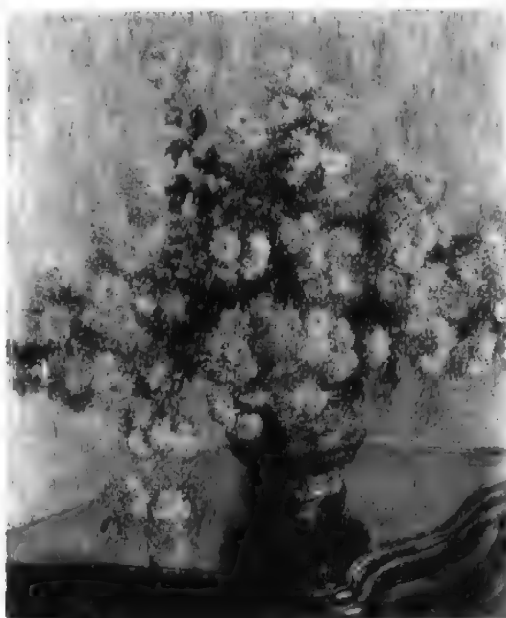
Signed and dated (lower right): Claude Monet 1880

Bequest of William Church Osborn, 1951

51.30.3



29.100.107



29.100.106

***Bouquet of Sunflowers***

Impressionist exhibition of 1882

Oil on canvas,  $39\frac{3}{4} \times 32$  in.(101  $\times$  81.3 cm)

Signed and dated (upper right): Claude Monet 81

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.107

***Chrysanthemums***Oil on canvas,  $39\frac{1}{2} \times 32\frac{1}{4}$  in.(100.3  $\times$  81.9 cm)

Signed and dated (lower left): Claude Monet 82

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.106

***Cabin of the Customs Watch***Oil on canvas,  $23 \times 27\frac{1}{2}$  in.(58.4  $\times$  69.9 cm)

Signed and dated (lower right): Claude Monet 82

Gift of Mr. and Mrs. Charles S. McVeigh, 1959

59.188.2



59.188.2



1984.341

***Cabin of the Customs Watch***Oil on canvas,  $24 \times 32\frac{1}{4}$  in. (61  $\times$  81.9 cm)

Signed and dated (lower right): Claude Monet 82

Bequest of Julia B. Engel, 1984

1984.341



**Claude Monet**

French, 1840–1926

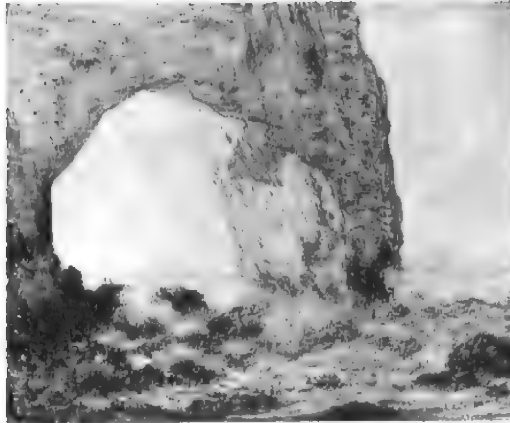
***The Manneporte (Étretat)***

Oil on canvas,  $25\frac{3}{4} \times 32$  in.

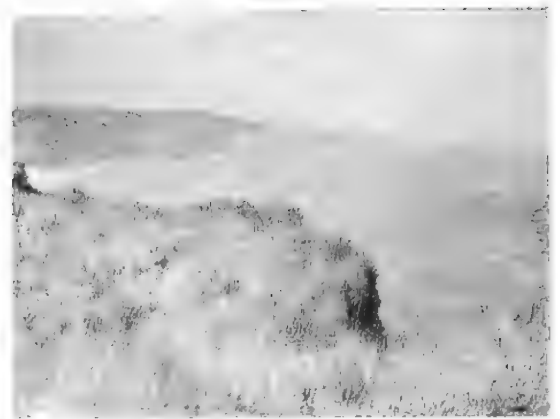
(65.4 × 81.3 cm)

Signed and dated (lower left): Claude Monet  
83

Bequest of William Church Osborn, 1951  
51.30.5



51.30.5



56.135.2

***On the Cliff at Pourville***

Oil on canvas,  $23\frac{3}{4} \times 32$  in.

(60.3 × 81.3 cm)

Signed and dated (lower right): Claude Monet  
82

Bequest of Julia W. Emmons, 1956  
56.135.2

***The Valley of the Nervia***

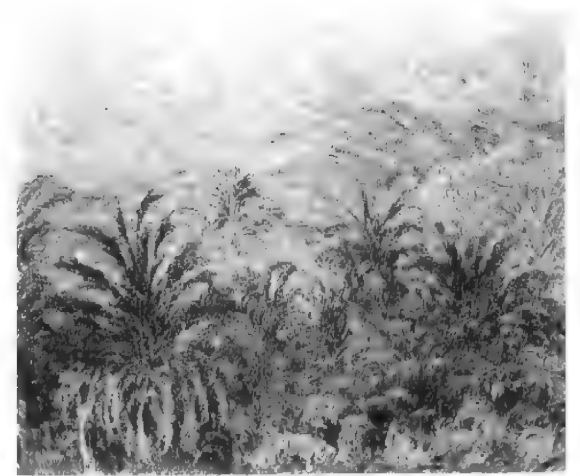
Oil on canvas,  $26 \times 32$  in. (66 × 81.3 cm)

Signed and dated (lower left): Claude Monet  
84

Theodore M. Davis Collection, Bequest of  
Theodore M. Davis, 1915  
30.95.251



30.95.251



67.187.87

***Palm Trees at Bordighera***

Oil on canvas,  $25\frac{1}{2} \times 32$  in.

(64.8 × 81.3 cm)

Signed and dated (lower left): Claude Monet  
84

Bequest of Miss Adelaide Milton de Groot  
(1876–1967), 1967  
67.187.87

***The Manneporte near Étretat***

Oil on canvas,  $32 \times 25\frac{3}{4}$  in.

(81.3 × 65.4 cm)

Signed and dated (lower left): Claude Monet  
86

Bequest of Lillie P. Bliss, 1931  
31.67.11



31.67.11



***The Stroller* (Suzanne Hoschedé, 1866–1899)**

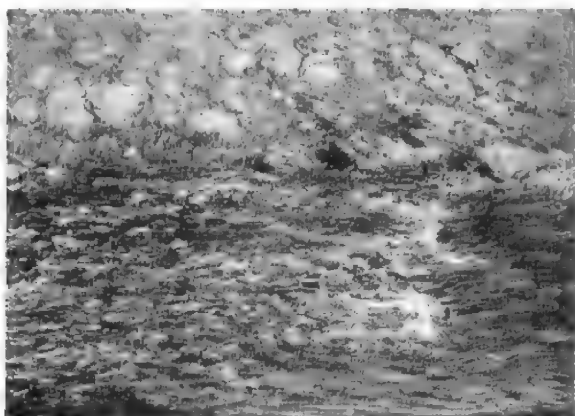
Oil on canvas,  $39\frac{5}{8} \times 27\frac{3}{4}$  in.

(100.6 × 70.5 cm)

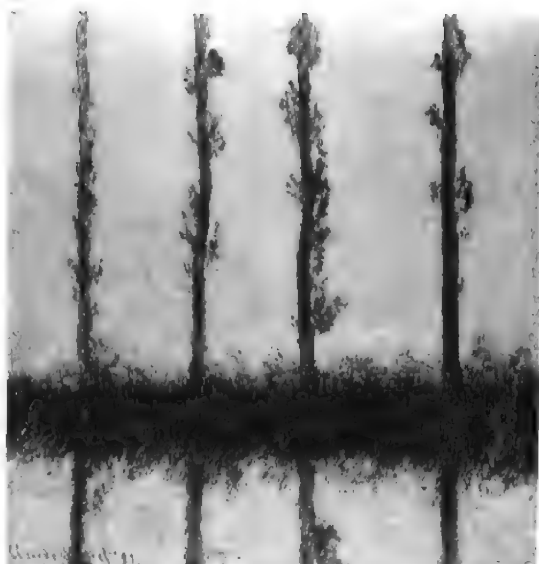
Signed (lower left): Claude Monet

Anticipated Bequest of Walter H. Annenberg





67.187.88



29.100.110

***Rapids on the Petite Creuse at Fresselines***Oil on canvas,  $25\frac{3}{4} \times 36\frac{1}{8}$  in.

(65.4 × 91.8 cm)

Signed and dated (lower left): Claude Monet  
89Bequest of Miss Adelaide Milton de Groot  
(1876–1967), 1967

67.187.88

***The Four Trees***Oil on canvas,  $32\frac{1}{4} \times 32\frac{1}{8}$  in.

(81.9 × 81.6 cm)

Signed and dated (lower left): Claude Monet  
91H. O. Havemeyer Collection, Bequest of Mrs.  
H. O. Havemeyer, 1929

29.100.110

***Haystacks (Effect of Snow and Sun)***Oil on canvas,  $25\frac{3}{4} \times 36\frac{1}{4}$  in.

(65.4 × 92.1 cm)

Signed and dated (lower left): Claude Monet  
91H. O. Havemeyer Collection, Bequest of Mrs.  
H. O. Havemeyer, 1929

29.100.109

***Ice Floes***Oil on canvas,  $26 \times 39\frac{1}{2}$  in.

(66 × 100.3 cm)

Signed and dated (lower right): Claude Monet  
93H. O. Havemeyer Collection, Bequest of Mrs.  
H. O. Havemeyer, 1929

29.100.108

***Rouen Cathedral: The Portal (in Sun)***Oil on canvas,  $39\frac{1}{4} \times 25\frac{7}{8}$  in.

(99.7 × 65.7 cm)

Signed and dated (lower left): Claude Monet  
94Theodore M. Davis Collection, Bequest of  
Theodore M. Davis, 1915

30.95.250

***Cabin of the Customs Watch***Oil on canvas,  $25\frac{3}{4} \times 32$  in.

(65.4 × 81.3 cm)

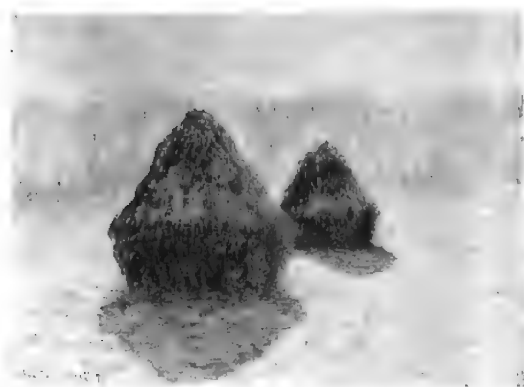
Signed (lower right): Claude Monet

Gift of Mr. and Mrs. Richard Rodgers, 1965  
65.21***Île aux Orties near Vernon***Oil on canvas,  $28\frac{7}{8} \times 36\frac{1}{2}$  in.

(73.3 × 92.7 cm)

Signed and dated (lower left): Claude Monet  
97Gift of Mr. and Mrs. Charles S. McVeigh,  
1960

60.154



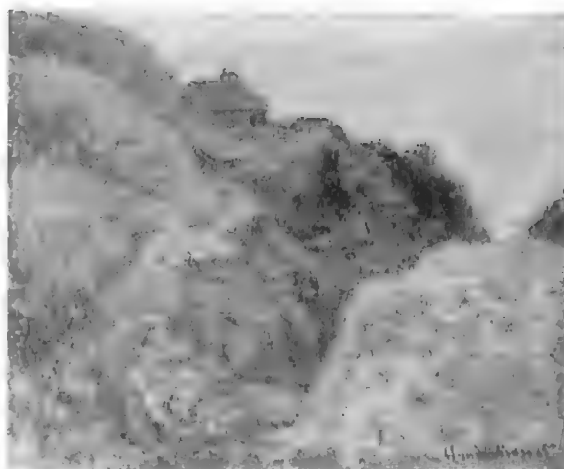
29.100.109



29.100.108



30.95.250



65.21

**Claude Monet**

French, 1840–1926

***Morning on the Seine near Giverny***

Oil on canvas,  $32\frac{1}{8} \times 36\frac{3}{8}$  in.

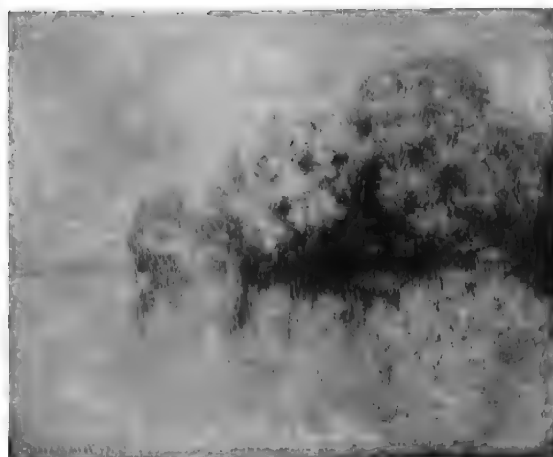
(81.6  $\times$  93 cm)

Signed and dated (lower left): Claude Monet

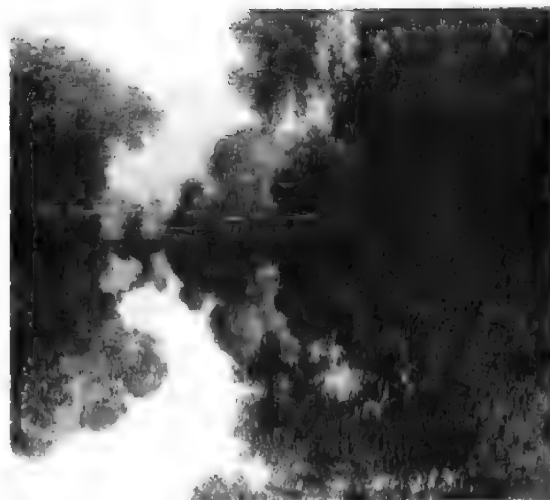
97

Bequest of Julia W. Emmons, 1956

56.135.4



60.154



56.135.4

***Bridge over a Pool of Water Lilies***

Oil on canvas,  $36\frac{1}{2} \times 29$  in.

(92.7  $\times$  73.7 cm)

Signed and dated (lower right): Claude Monet

/ 99

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.113

***The Houses of Parliament (Effect of Fog)***

Oil on canvas,  $32 \times 36\frac{3}{8}$  in.

(81.3  $\times$  92.4 cm)

Signed and dated (lower left): Claude Monet

1903

Bequest of Julia W. Emmons, 1956

56.135.6



29.100.113



56.135.6

***The Doge's Palace Seen from San Giorgio Maggiore***

Oil on canvas,  $25\frac{3}{4} \times 36\frac{1}{2}$  in.

(65.4  $\times$  92.7 cm)

Signed and dated (lower right): Claude Monet

1908

Gift of Mr. and Mrs. Charles S. McVeigh,

1959

59.188.1

***The Path through the Irises***

Oil on canvas,  $78\frac{7}{8} \times 70\frac{7}{8}$  in.

(200.3  $\times$  180 cm)

Stamped (lower right): Claude Monet

Anticipated Bequest of Walter H. Annenberg

***Water Lilies***

Oil on canvas,  $51\frac{1}{4} \times 79$  in.

(130.2  $\times$  200.7 cm)

Gift of Louise Reinhardt Smith, 1983

1983.532



59.188.1



***Water Lilies***

Oil on canvas,  $39\frac{3}{4} \times 78\frac{3}{4}$  in.

(101  $\times$  200 cm)

Signed and dated (lower left): Claude Monet

1919

Anticipated Bequest of Walter H. Annenberg



1983.532



**Pierre-Auguste Renoir**

French, 1841–1919

***Madame Darras*** (Henriette Oudiette)

The pendant, a portrait of her husband, is in the Gemäldegalerie Neue Meister, Dresden.

Oil on canvas,  $30\frac{3}{4} \times 24\frac{1}{2}$  in.

(78.1  $\times$  62.2 cm)

Signed and dated (lower right): A. Renoir .71.

Gift of Margaret Seligman Lewisohn, in memory of her husband, Sam A. Lewisohn, and of her sister-in-law, Adele Lewisohn Lehman, 1951

51.200



51.200



1974.356.32

***A Road in Louveciennes***

Oil on canvas,  $15 \times 18\frac{1}{4}$  in.

(38.1  $\times$  46.4 cm)

Signed (lower right): Renoir

The Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

1974.356.32

***A Waitress at Duval's Restaurant***

Oil on canvas,  $39\frac{1}{2} \times 28\frac{1}{8}$  in.

(100.3  $\times$  71.4 cm)

Signed (lower left): Renoir.

Bequest of Stephen C. Clark, 1960

61.101.14



61.101.14

***Nini in the Garden*** (Nini Lopez)

Oil on canvas,  $24\frac{3}{8} \times 20$  in.

(61.9  $\times$  50.8 cm)

Signed (lower right): A Renoir

Anticipated Bequest of Walter H. Annenberg

***Young Girl in a Pink-and-Black Hat***

Oil on canvas,  $16 \times 12\frac{3}{4}$  in.

(40.6  $\times$  32.4 cm)

Signed (lower left): Renoir

Gift of Kathryn B. Miller, 1964

64.150



64.150

***The Milliner***

Pastel on paper,  $21 \times 16\frac{1}{4}$  in.

(53.3  $\times$  41.3 cm)

Signed (lower right): Renoir

The Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

1974.356.34

***Madame Georges Charpentier*** (Marguerite

Lemonnier, died 1904) **and Her Children,**

***Georgette*** (born 1872) **and *Paul*** (1875–1895)

Salon of 1879

Oil on canvas,  $60\frac{1}{2} \times 74\frac{7}{8}$  in.

(153.7  $\times$  190.2 cm)

Signed and dated (lower right): Renoir. 78.

Catharine Lorillard Wolfe Collection, Wolfe Fund, 1907

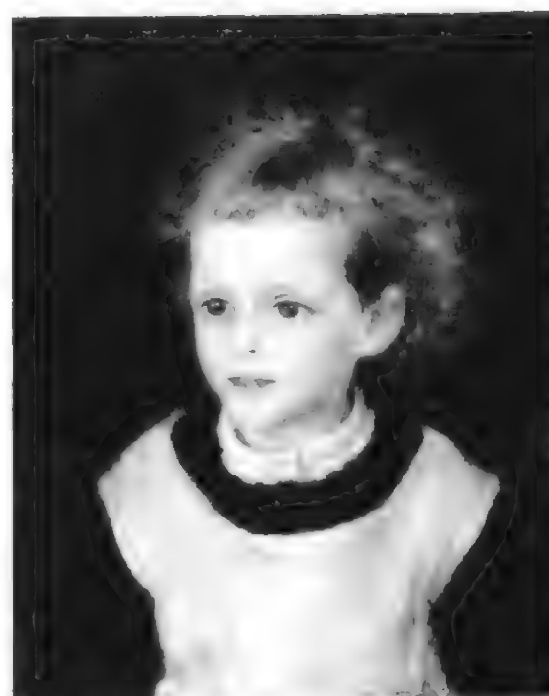
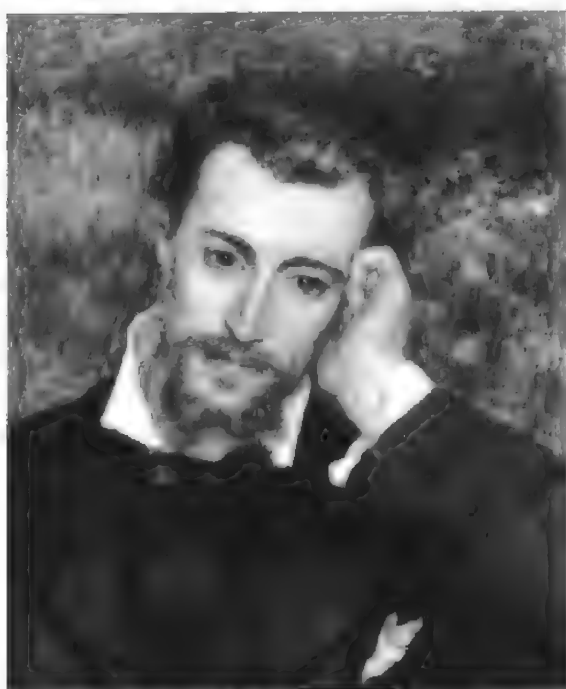
07.122



1974.356.34



07.122



61.101.15



**Pierre-Auguste Renoir**

French, 1841–1919

*Hyacinthe-Eugène Meunier* (1841–1906),

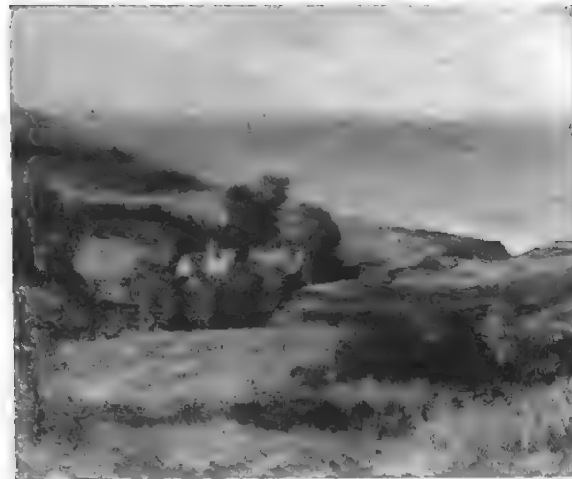
*Called Eugène Murer*

Oil on canvas, 18½ × 15½ in.

(47 × 39.4 cm)

Signed (upper right): Renoir.

Anticipated Bequest of Walter H. Annenberg



56.135.7



56.218

**Marguerite (Margot) Berard** (1874–1956)

Oil on canvas, 16½ × 12¾ in.

(41 × 32.4 cm)

Signed and dated (upper left): Renoir 79.

Bequest of Stephen C. Clark, 1960

61.101.15

**View of the Seacoast near Wargemont in Normandy**

Oil on canvas, 19⅞ × 24½ in.

(50.5 × 62.2 cm)

Signed and dated (lower right): Renoir .80.

Bequest of Julia W. Emmons, 1956

56.135.7

**Still Life with Peaches and Grapes**

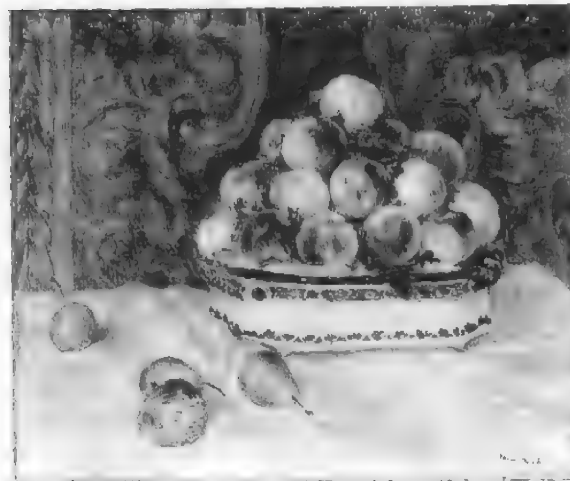
Oil on canvas, 21¼ × 25⅝ in.

(54 × 65.1 cm)

Signed and dated (lower left): Renoir. 81.

The Mr. and Mrs. Henry Itleson Jr. Purchase Fund, 1956

56.218



61.101.12



**Still Life with Peaches**

Oil on canvas, 21 × 25½ in.

(53.3 × 64.8 cm)

Signed and dated (lower right): Renoir. 81.

Bequest of Stephen C. Clark, 1960

61.101.12

**Bouquet of Chrysanthemums**

Oil on canvas, 26 × 21⅞ in.

(66 × 55.6 cm)

Signed (lower right): Renoir.

Anticipated Bequest of Walter H. Annenberg

**The Bay of Naples**

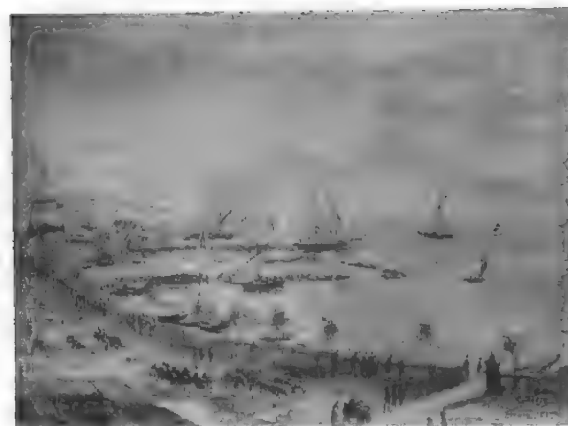
Oil on canvas, 23½ × 32 in.

(59.7 × 81.3 cm)

Signed and dated (lower right): Renoir. 81.

Bequest of Julia W. Emmons, 1956

56.135.8



56.135.8



56.135.9

**Hills around the Bay of Moulin Huet, Guernsey**

Oil on canvas, 18⅞ × 25¾ in.

(46 × 65.4 cm)

Signed and dated (lower right): Renoir. 83.

Bequest of Julia W. Emmons, 1956

56.135.9



29.100.125

***By the Seashore***Oil on canvas,  $36\frac{1}{4} \times 28\frac{1}{2}$  in.(92.1  $\times$  72.4 cm)

Signed and dated (lower left): Renoir. 83.

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.125

***Reclining Nude***Oil on canvas,  $25\frac{5}{8} \times 32$  in.(65.1  $\times$  81.3 cm)

Signed (lower left): Renoir

Anticipated Bequest of Walter H. Annenberg

***The Daughters of Catulle Mendès***(Claudine; Huguette, 1871–1964; and  
Helyonne)

Salon of 1890

Oil on canvas,  $63\frac{3}{4} \times 51\frac{1}{8}$  in.(161.9  $\times$  129.9 cm)

Signed and dated (upper right): Renoir 88.

Anticipated Bequest of Walter H. Annenberg



**Pierre-Auguste Renoir**

1841–1919

***Sea and Cliffs***

Oil on canvas, 20<sup>1</sup>/<sub>4</sub> × 25 in. (51.4 × 63.5 cm)

Signed (lower right): Renoir.

Robert Lehman Collection, 1975

1975.1.200

ROBERT LEHMAN COLLECTION



1975.1.200



59.21

***A Young Girl with Daisies***

Oil on canvas, 25<sup>3</sup>/<sub>8</sub> × 21<sup>1</sup>/<sub>4</sub> in. (65.1 × 54 cm)

Signed (lower right): Renoir.

The Mr. and Mrs. Henry Ittleson Jr. Purchase

Fund, 1959

59.21

***In the Meadow***

Oil on canvas, 32 × 25<sup>3</sup>/<sub>4</sub> in. (81.3 × 65.4 cm)

Signed (lower left): Renoir.

Bequest of Sam A. Lewisohn, 1951

51.112.4



51.112.4

***Young Girl Bathing***

Oil on canvas, 32 × 25<sup>1</sup>/<sub>2</sub> in. (81.3 × 64.8 cm)

Signed and dated (lower left): Renoir.92.

Robert Lehman Collection, 1975

1975.1.199

ROBERT LEHMAN COLLECTION



1975.1.199

***Two Young Girls at the Piano***

Oil on canvas, 44 × 34 in.

(111.8 × 86.4 cm)

Signed and dated (lower left): Renoir.92

Robert Lehman Collection, 1975

1975.1.201

ROBERT LEHMAN COLLECTION



1975.1.201

***Figures on the Beach***

Oil on canvas, 20<sup>3</sup>/<sub>4</sub> × 25<sup>1</sup>/<sub>4</sub> in.

(52.7 × 64.1 cm)

Signed (lower right): Renoir.

Robert Lehman Collection, 1975

1975.1.198

ROBERT LEHMAN COLLECTION



1975.1.198

***Versailles***

Oil on canvas, 20<sup>1</sup>/<sub>2</sub> × 24<sup>7</sup>/<sub>8</sub> in.

(52.1 × 63.2 cm)

Signed (lower right): Renoir.

Robert Lehman Collection, 1975

1975.1.202

ROBERT LEHMAN COLLECTION

***The Farm at Les Collettes, Cagnes***

Oil on canvas, 21<sup>1</sup>/<sub>2</sub> × 25<sup>3</sup>/<sub>4</sub> in.

(54.6 × 65.4 cm)

Signed (lower right): Renoir.

Bequest of Charlotte Gina Abrams, in

memory of her husband, Lucien Abrams, 1961

61.190



1975.1.202



61.190



61.101.13



1975.1.180



1975.1.181

**Tilla Durioux** (1880–1971)Oil on canvas,  $36\frac{1}{4} \times 29$  in.(92.1  $\times$  73.7 cm)

Signed and dated (lower left): Renoir / 1914

Bequest of Stephen C. Clark, 1960

61.101.13

**Jean-Baptiste-Armand Guillaumin**

French, 1841–1927

***Bridge over the Marne at Joinville***Oil on canvas,  $23\frac{1}{8} \times 28\frac{3}{8}$  in.(58.7  $\times$  72.1 cm)

Signed and dated (lower left): AGuillaumin

[initials in monogram] / 1871

Robert Lehman Collection, 1975

1975.1.180

ROBERT LEHMAN COLLECTION

***The Lock at Genetin***Oil on canvas,  $25\frac{5}{8} \times 31\frac{7}{8}$  in.(65.1  $\times$  81 cm)

Signed (lower left): Guillaumin

Robert Lehman Collection, 1975

1975.1.181

ROBERT LEHMAN COLLECTION

**Berthe Morisot**

French, 1841–1895

***Young Woman Seated on a Sofa***Oil on canvas,  $31\frac{3}{4} \times 39\frac{1}{4}$  in.(80.6  $\times$  99.7 cm)

Signed (lower left): Berthe Morisot

Partial and Promised Gift of Mr. and Mrs.

Douglas Dillon, 1992

1992.103.2

***The Pink Dress***

The sitter was Marguerite Carré (1854–1935).

Oil on canvas,  $21\frac{1}{2} \times 26\frac{1}{2}$  in.(54.6  $\times$  67.3 cm)

Signed (lower right): Berthe Mor[isot]

Anticipated Bequest of Walter H. Annenberg

***Young Woman Knitting***Oil on canvas,  $19\frac{3}{4} \times 23\frac{5}{8}$  in. (50.2  $\times$  60 cm)

Signed (lower left): Berthe Morisot

Bequest of Miss Adelaide Milton de Groot

(1876–1967), 1967

67.187.89

**Jean-Charles Cazin**

French, 1841–1901

***The Route Nationale at Samer***Oil on canvas,  $41\frac{1}{2} \times 48\frac{1}{4}$  in.(105.4  $\times$  122.6 cm)

Signed (lower left): J.C.CAZIN

Bequest of Maria DeWitt Jesup, from the

collection of her husband, Morris K. Jesup,

1914

15.30.26



1992.103.2



67.187.89



**Jean-Richard Goubie**

French, 1842–1899

***The Prize for the Hunt***

Salon of 1872

Oil on canvas, 30 × 43½ in.

(76.2 × 110.5 cm)

Signed and dated (lower right): R Goubie  
1872

Bequest of Collis P. Huntington, 1900

25.110.54

**Pierre-Paul-Léon Glaize**

French, 1842–1932

***Before the Mirror***

Oil on canvas, 39¾ × 29⅞ in.

(101 × 75.9 cm)

Signed and dated (upper right): 1873

P.P.LÉON GLAIZE

Catharine Lorillard Wolfe Collection, Bequest  
of Catharine Lorillard Wolfe, 1887

87.15.74

**Ferdinand Humbert**

French, 1842–1934

***William H. Riggs* (1837–1924) in *Sixteenth-Century Half-Armor***The sitter was vice president of the  
Metropolitan Museum, 1870–74.

Oil on canvas, 22 × 15 in.

(55.9 × 38.1 cm)

Signed and dated (lower right): F. Humbert 71  
Gift of William H. Riggs, 1913

14.25.1878

ARMS AND ARMOR

**Henri-Alexandre-Georges Regnault**

French, 1843–1871

***Salomé***

Salon of 1870

Oil on canvas, 63 × 40½ in.

(160 × 102.9 cm)

Signed, dated, and inscribed (left center):  
HRegnault [initials in monogram] / Rome

1870

Gift of George F. Baker, 1916

16.95

**Alexandre-Louis Leloir**

French, 1843–1884

***Choosing the Dinner***

Oil on canvas, 12¼ × 18⅜ in.

(31.1 × 46.7 cm)

Signed and dated (lower right): Louis Leloir  
72.Catharine Lorillard Wolfe Collection, Bequest  
of Catharine Lorillard Wolfe, 1887

87.15.90



15.30.26



25.110.54



87.15.74



14.25.1878



16.95



87.15.90

**Paul Sébillot**

French, 1843–1918

***Spring in Brittany***

Oil on wood, 14 × 10<sup>3</sup>/<sub>4</sub> in.

(35.6 × 27.3 cm)

Signed and dated (lower right): Sébillot 74

Gift of Paul-Yves Sébillot, 1949

49.114



49.114



59.185

**Jean-Joseph Benjamin-Constant**

French, 1845–1902

***Judith***

Oil on canvas, 47<sup>1</sup>/<sub>2</sub> × 31<sup>1</sup>/<sub>2</sub> in.

(120.7 × 80 cm)

Signed (upper left): Benj-Constant

Gift of J. E. Gombos, 1959

59.185

**Léon-Augustin Lhermitte**

French, 1844–1925

***The Grape Harvest***

Salon of 1884

Oil on canvas, 99 × 82<sup>3</sup>/<sub>8</sub> in.

(251.5 × 209.9 cm)

Signed and dated (lower left): L.Lhermitte /

1884

Gift of William Schaus Jr., 1887

87.22.2



87.22.2



05.38

***Among the Humble***

Salon of 1905

The models were Hortense and Louis Nourry and their children.

Oil on canvas, arched top, 104<sup>3</sup>/<sub>4</sub> × 90 in.

(266.1 × 228.6 cm)

Signed and dated (lower left): L.Lhermitte /

1905

Catharine Lorillard Wolfe Collection, Wolfe

Fund, 1905

05.38

**Henri-Julien-Félix Rousseau  
(le Douanier)**

French, 1844–1910

***The Banks of the Bièvre near Bicêtre***

Oil on canvas, 21<sup>1</sup>/<sub>2</sub> × 18 in.

(54.6 × 45.7 cm)

Signed (lower right): H. Rousseau

Gift of Marshall Field, 1939

39.15



39.15



51.112.5

***The Repast of the Lion***

Oil on canvas, 44<sup>3</sup>/<sub>4</sub> × 63 in.

(113.7 × 160 cm)

Signed (lower right): Henri Rousseau

Bequest of Sam A. Lewisohn, 1951

51.112.5



89.21.1



08.136.5

**Jules Bastien-Lepage**

French, 1848–1884

***Joan of Arc***

Salon of 1880

Oil on canvas, 100 × 110 in.

(254 × 279.4 cm)

Signed, dated, and inscribed (lower right):

J.BASTIEN-LEPAGE / DAMVILLERS Meuse / 1879

Gift of Erwin Davis, 1889

89.21.1

**Édouard Détaillé**

French, 1848–1912

***A Dragoon on Horseback***

Oil on wood, 9 1/2 × 5 3/8 in.

(24.1 × 13.7 cm)

Signed and dated (lower left): EDOUARD

DETAILLÉ / 1876.

Bequest of Martha T. Fiske Collord, in  
memory of her first husband, Josiah M. Fiske,  
1908

08.136.5



87.20.2



48.115

***The Defense of Champigny***

Salon of 1879

Oil on canvas, 48 × 84 3/4 in.

(121.9 × 215.3 cm)

Signed and dated (lower right): EDOUARD

DETAILLÉ- / 1879.

Gift of Henry Hilton, 1887

87.20.2

***Gendarmes d'Ordonnance***

Oil on canvas, 22 × 16 1/8 in.

(55.9 × 42.2 cm)

Signed and dated (lower left): Edouard

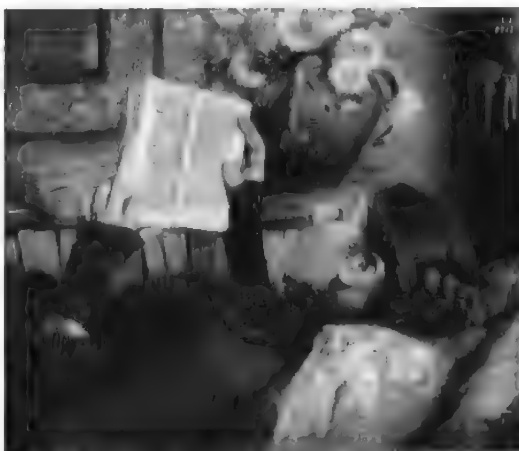
Detaille. / 1894.

Gift of Estate of George Albert Draper, 1948

48.115



87.8.12



1990.117

**Henry Lerolle**

French, 1848–1929

***At the Organ***

Salon of 1885

Oil on canvas, 88 3/4 × 143 in.

(225.4 × 363.2 cm)

Signed (lower right): h.Lerolle

Gift of George I. Seney, 1887

87.8.12

**Albert Bartholomé**

French, 1848–1928

***The Artist's Wife* (Péric, 1849–1887) *Reading***

Pastel and charcoal on wove paper, laid down

on blue wove paper, laid down on stretched

canvas, 19 7/8 × 24 1/8 in. (50.5 × 61.3 cm)

Signed and dated (upper right): ABartholomé  
/ 1883Catharine Lorillard Wolfe Collection, Wolfe  
Fund, 1990

1990.117







1975.1.179



1993.400.3

**Paul Gauguin**

French, 1848–1903

***Ia Orana Maria (Hail Mary)***Oil on canvas, 44<sup>3</sup>/<sub>4</sub> × 34<sup>1</sup>/<sub>2</sub> in.

(113.7 × 87.6 cm)

Signed, dated, and inscribed: (lower right) P

Gauguin 91; (lower left) IA ORANA MARIA

(Hail Mary)

Bequest of Sam A. Lewisohn, 1951

51.112.2

***Tahitian Women Bathing***Oil on canvas, 43<sup>1</sup>/<sub>4</sub> × 35<sup>1</sup>/<sub>4</sub> in.

(109.9 × 89.5 cm)

Signed (lower right): P. Gauguin / .

Robert Lehman Collection, 1975

1975.1.179

ROBERT LEHMAN COLLECTION

***The Siesta***Oil on canvas, 34<sup>1</sup>/<sub>4</sub> × 45<sup>5</sup>/<sub>8</sub> in.

(87 × 115.9 cm)

The Walter H. and Leonore Annenberg

Collection, Partial Gift of Walter H. and

Leonore Annenberg, 1993

1993.400.3

***A Farm in Brittany***Oil on canvas, 28<sup>1</sup>/<sub>2</sub> × 35<sup>5</sup>/<sub>8</sub> in.

(72.4 × 90.5 cm)

Signed (lower left): P. Gauguin

Bequest of Margaret Seligman Lewisohn, in

memory of her husband, Sam A. Lewisohn,

1954

54.143.2

***Still Life with Teapot and Fruit***Oil on canvas, 18<sup>3</sup>/<sub>4</sub> × 26 in.

(47.6 × 66 cm)

Signed and dated (lower right): P. Gauguin 96

Anticipated Bequest of Walter H. Annenberg

***Three Tahitian Women***Oil on wood, 9<sup>7</sup>/<sub>8</sub> × 17 in.

(24.4 × 43.2 cm)

Signed and dated (lower right): P. Gauguin

96

Anticipated Bequest of Walter H. Annenberg

***Two Tahitian Women***Oil on canvas, 37 × 28<sup>1</sup>/<sub>2</sub> in.

(94 × 72.4 cm)

Signed and dated (lower left): 99 / PGauguin

Gift of William Church Osborn, 1949

49.58.1



54.143.2





**Paul Gauguin**

French, 1848–1903

***Still Life with Sunflowers and Puvis de Chavannes's "Hope"***

Oil on canvas,  $25\frac{3}{4} \times 30\frac{1}{4}$  in.

(65.4 × 76.8 cm)

Signed and dated (lower right): Paul Gauguin / 1901

Partial Gift of Joanne Toor Cummings, 1984  
1984.432



1984.432



***Two Women (Mother and Daughter)***

Oil on canvas,  $29 \times 36\frac{1}{4}$  in.

(73.7 × 92.1 cm)

Anticipated Bequest of Walter H. Annenberg

**Style of Paul Gauguin**

French, late 19th century

***Still Life***

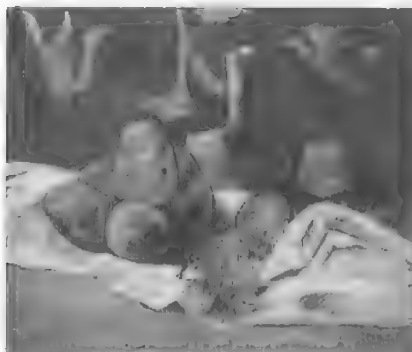
Oil on canvas,  $15\frac{1}{8} \times 18\frac{1}{4}$  in.

(38.4 × 46.4 cm)

Inscribed (lower right): P.Gauguin.91.

Bequest of Miss Adelaide Milton de Groot (1876–1967), 1967

67.187.69



67.187.69



39.182



1982.179.12

***Tahitian Landscape***

Oil on canvas,  $25\frac{3}{8} \times 18\frac{5}{8}$  in.

(64.5 × 47.3 cm)

Inscribed (lower left): PGauguin-9[1]

Anonymous Gift, 1939

39.182

**Attributed to Paulin Jénot**

French, active by 1886, died after 1930

***Captain Swaton***

Oil on canvas,  $16\frac{1}{8} \times 13$  in. (41 × 33 cm)

Gift of Raymonde Paul, in memory of her brother, C. Michael Paul, 1982

1982.179.12

**Eugène Carrière**

French, 1849–1906

***Self-portrait***

Oil on canvas,  $16\frac{1}{4} \times 12\frac{7}{8}$  in.

(41.3 × 32.7 cm)

Signed (lower left): Eugène Carrière

Purchase, Albert Otten Foundation Gift, 1979  
1979.97



1979.97



63.138.5

***The First Communion***

Oil on canvas,  $25\frac{3}{4} \times 21$  in.

(65.4 × 53.3 cm)

Signed (lower right): Eugène Carrière

Gift of Chester Dale, 1963

63.138.5



55.35



52.48.1

**Jean Béraud**

French, 1849–1936

***The Church of Saint-Philippe-du-Roule, Paris***

Salon of 1877

Oil on canvas,  $23\frac{3}{8} \times 31\frac{7}{8}$  in.

(59.4 × 81 cm)

Signed (lower left): Jean Béraud—

Inscribed (on shop signs): [illegible]

Gift of Mr. and Mrs. William B. Jaffe, 1955

55.35

***A Windy Day on the Pont des Arts***Oil on canvas,  $15\frac{5}{8} \times 22\frac{1}{4}$  in.

(39.7 × 56.5 cm)

Signed and inscribed: (lower right)

Jean Béraud.; (center) FETE / DE SEVRES / . . .

Bequest of Eda K. Loeb, 1951

52.48.1



08.123



17.120.228

**Jean-François Raffaëlli**

French, 1850–1924

***Place Saint-Germain-des-Prés, Paris***Oil on canvas,  $27\frac{1}{2} \times 31\frac{1}{2}$  in.

(69.9 × 80 cm)

Signed (lower right): JFRAFFAËLLI

Catharine Lorillard Wolfe Collection, Wolfe Fund, 1908

08.123

***The Fletcher Mansion, New York City***Oil on canvas,  $23\frac{3}{4} \times 32$  in.

(60.3 × 81.3 cm)

Signed (lower right): JFRAFFAËLLI

Mr. and Mrs. Isaac D. Fletcher Collection, Bequest of Isaac D. Fletcher, 1917

17.120.228

**Pascal-Adolphe-Jean Dagnan-Bouveret**

French, 1852–1929

***Madonna of the Rose***Oil on canvas,  $33\frac{3}{4} \times 27$  in.

(85.7 × 68.6 cm)

Signed, dated, and inscribed (lower right):

P.A.J. DAGNAN-B / PARIS 85.

Catharine Lorillard Wolfe Collection, Wolfe Fund, 1906

06.1233.2

***The Pardon in Brittany***

Salon of 1887

Oil on canvas,  $45\frac{1}{8} \times 33\frac{3}{8}$  in.

(114.6 × 84.8 cm)

Signed and dated (lower right): P.A.J.

DAGNAN-B / 1886

Gift of George F. Baker, 1931

31.132.34



06.1233.2



31.132.34

**Jean-Louis Forain**

French, 1852–1931

***Recess of the Court***

Oil on canvas,  $23\frac{7}{8} \times 28\frac{7}{8}$  in.  
(60.6 × 73.3 cm)

Signed (upper right): forain

Gift of Mr. and Mrs. Arthur Wiesenberger,  
1966

66.217



66.217



1984.393

**Vincent van Gogh**

Dutch, 1853–1890

***Peasant Woman Cooking by a Fireplace***

Oil on canvas,  $17\frac{3}{8} \times 15$  in.  
(44.1 × 38.1 cm)

Gift of Mr. and Mrs. Mortimer Hays, 1984  
1984.393

***Self-portrait with a Straw Hat; (verso) The Potato Peeler***

Oil on canvas,  $16 \times 12\frac{1}{2}$  in.  
(40.6 × 31.8 cm)

Bequest of Miss Adelaide Milton de Groot  
(1876–1967), 1967

67.187.70ab



67.187.70a



67.187.70b

***Sunflowers***

Oil on canvas,  $17 \times 24$  in. (43.2 × 61 cm)  
Signed and dated (lower left): Vincent 87

Rogers Fund, 1949

49.41

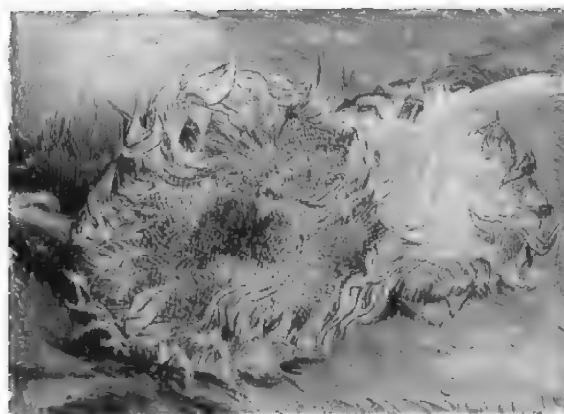
***The Flowering Orchard***

Oil on canvas,  $28\frac{1}{2} \times 21$  in.  
(72.4 × 53.3 cm)

Signed (lower left): Vincent

The Mr. and Mrs. Henry Ittleson Jr. Purchase  
Fund, 1956

56.13



49.41



56.13



62.24



1992.374

***Oleanders***Oil on canvas, 23<sup>3</sup>/<sub>4</sub> × 29 in.

(60.3 × 73.7 cm)

Inscribed: (on cover of book) EMILE ZOLA / LA joie de / VIVRE; (on spine of book) Lajoie de / vivre / Emile / Zola

Gift of Mr. and Mrs. John L. Loeb, 1962

62.24

***Shoes***Oil on canvas, 17<sup>3</sup>/<sub>8</sub> × 20<sup>7</sup>/<sub>8</sub> in.

(44.1 × 53 cm)

Signed (lower left): Vincent

Purchase, The Annenberg Foundation Gift,

1992

1992.374



1975.1.231

***Madame Roulin*** (Augustine Roulin, 1851–1930) ***and Her Baby*** (Marcelle, born 1888)

Oil on canvas, 25 × 20 in. (63.5 × 50.8 cm)

Robert Lehman Collection, 1975

1975.1.231

ROBERT LEHMAN COLLECTION

***Woman Rocking a Cradle*** (Augustine Roulin, 1851–1930)

This is one of five versions, possibly the first. The other versions are in the Rijksmuseum Kröller-Müller, Otterlo; the Museum of Fine Arts, Boston; the Stedelijk Museum, Amsterdam; and The Art Institute of Chicago.

Oil on canvas, 36<sup>1</sup>/<sub>2</sub> × 29 in.

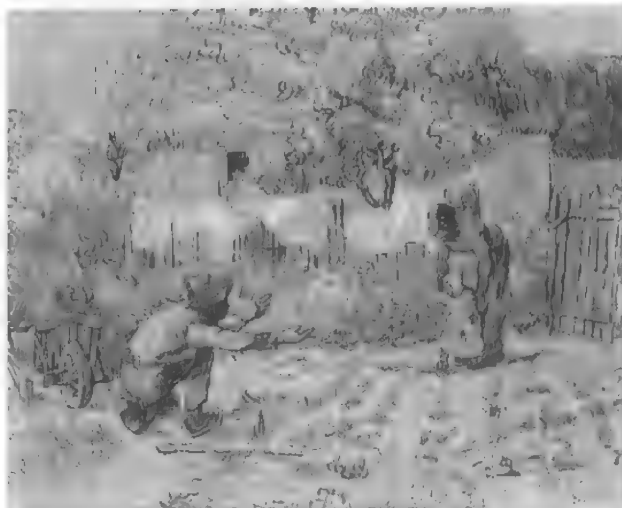
(92.7 × 73.7 cm)

Signed, dated, and inscribed: (on arm of chair) vincent / arles 89; (lower right) La / Berceuse (*Woman Rocking a Cradle*)

Anticipated Bequest of Walter H. Annenberg



51.112.3



64.165.2

***L'Arlésienne: Madame Joseph-Michel Ginoux*** (Marie Julien, 1848–1911)

One of two versions; the other is in the Musée d'Orsay, Paris.

Oil on canvas, 36 × 29 in. (91.4 × 73.7 cm)

Bequest of Sam A. Lewisohn, 1951

51.112.3

***First Steps, after Millet***Oil on canvas, 28<sup>1</sup>/<sub>2</sub> × 35<sup>7</sup>/<sub>8</sub> in.

(72.4 × 91.1 cm)

Gift of George N. and Helen M. Richard, 1964

64.165.2









1993.132

**Vincent van Gogh**

Dutch, 1853–1890

***Cypresses***Oil on canvas,  $36\frac{3}{4} \times 29\frac{1}{8}$  in.

(93.4 × 74 cm)

Rogers Fund, 1949

49.30

***Wheat Field with Cypresses***

There are two repetitions of this composition (National Gallery, London; private collection).

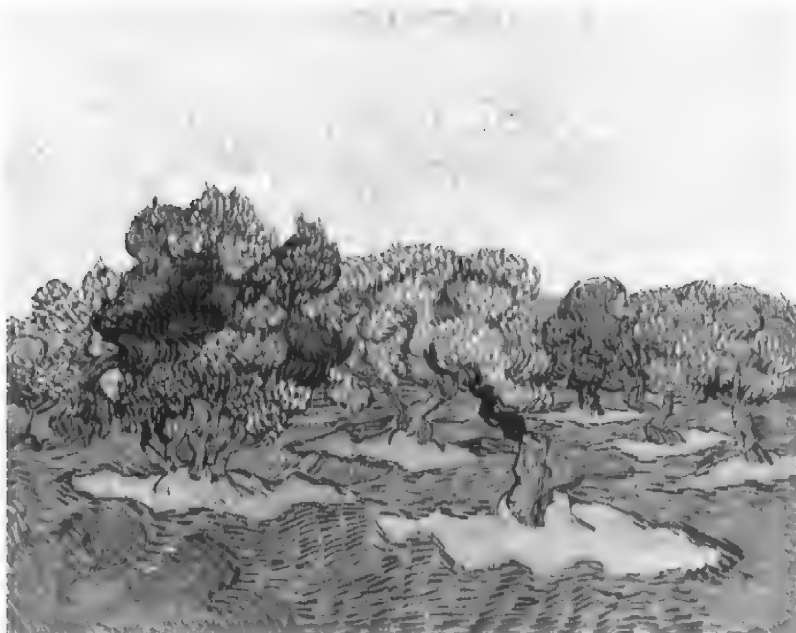
Oil on canvas,  $28\frac{3}{4} \times 36\frac{3}{4}$  in.

(73 × 93.4 cm)

Purchase, The Annenberg Foundation Gift,

1993

1993.132



58.187



1993.400.4

# **Vincent van Gogh**

Dutch, 1853–1890

## ***Olive Orchard***

Oil on canvas, 28<sup>5</sup>/<sub>8</sub> × 36<sup>1</sup>/<sub>4</sub> in.  
(72.7 × 92.1 cm)

Anticipated Bequest of Walter H. Annenberg

## ***Irises***

Oil on canvas, 29 × 36<sup>1</sup>/<sub>4</sub> in.  
(73.7 × 92.1 cm)

Gift of Adele R. Levy, 1958

58.187

## ***Women Picking Olives***

There are two other versions of the composition (National Gallery of Art, Washington, D.C., and private collection).

Oil on canvas, 28<sup>1</sup>/<sub>2</sub> × 35<sup>7</sup>/<sub>8</sub> in.  
(72.4 × 91.1 cm)

Anticipated Bequest of Walter H. Annenberg

## ***Bouquet of Flowers in a Vase***

Oil on canvas, 25<sup>1</sup>/<sub>2</sub> × 21<sup>1</sup>/<sub>8</sub> in.  
(64.8 × 53.7 cm)

The Walter H. and Leonore Annenberg Collection, Partial Gift of Walter H. and Leonore Annenberg, 1993

1993.400.4

## ***Vase of Roses***

Oil on canvas, 36<sup>5</sup>/<sub>8</sub> × 29<sup>1</sup>/<sub>8</sub> in.  
(93 × 74 cm)

The Walter H. and Leonore Annenberg Collection, Partial Gift of Walter H. and Leonore Annenberg, 1993

1993.400.5



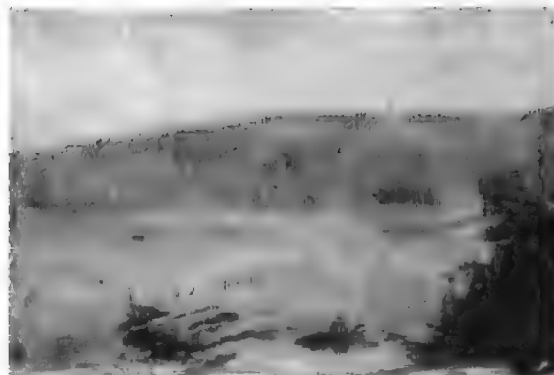
**Georges-Pierre Seurat**

French, 1859–1891

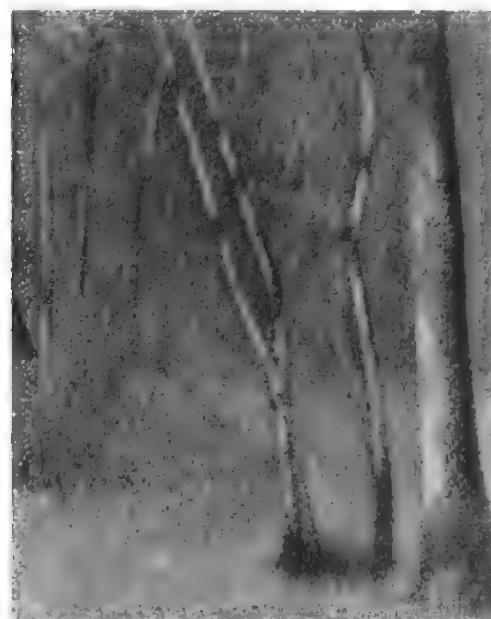
***Landscape at Saint-Ouen***

The painting has been separated from its verso (private collection), a copy after the *Pauvre Pêcheur* by Puvis de Chavannes (1824–1898).

Oil on wood, mounted on wood; overall  $6\frac{7}{8} \times 10\frac{3}{8}$  in. (17.5 × 26.4 cm); painted surface  $6\frac{5}{8} \times 10$  in. (16.8 × 25.4 cm)  
Gift of Bernice Richard, 1980  
1980.342



1980.342



1985.237

***The Forest at Pontaubert***

Oil on canvas,  $31\frac{1}{8} \times 24\frac{3}{8}$  in.  
(79.1 × 62.5 cm)  
Purchase, Gift of Raymonde Paul, in memory of her brother, C. Michael Paul, by exchange, 1985  
1985.237

***The Mower***

Oil on wood,  $6\frac{1}{2} \times 9\frac{7}{8}$  in.  
(16.5 × 25.1 cm)  
Robert Lehman Collection, 1975  
1975.1.206  
ROBERT LEHMAN COLLECTION



1975.1.206



59.16.5

***View of the Seine***

Oil on wood,  $6\frac{1}{4} \times 9\frac{3}{4}$  in.  
(15.9 × 24.8 cm)  
Bequest of Mabel Choate, in memory of her father, Joseph Hodges Choate, 1958  
59.16.5

***The Gardener***

Oil on wood,  $6\frac{1}{4} \times 9\frac{3}{4}$  in.  
(15.9 × 24.8 cm)  
Bequest of Miss Adelaide Milton de Groot (1876–1967), 1967  
67.187.102



67.187.102



1975.1.207

***Study for "A Sunday on La Grande Jatte"***

This painting and the following (51.112.6) are preparatory studies for the final canvas (*The Art Institute of Chicago*), which was first shown in the 1886 Impressionist exhibition.  
Oil on wood,  $6\frac{1}{8} \times 9\frac{1}{2}$  in.  
(15.6 × 24.1 cm)  
Inscribed (verso, by Paul Signac): Seurat #96  
Robert Lehman Collection, 1975  
1975.1.207  
ROBERT LEHMAN COLLECTION

***Study for "A Sunday on La Grande Jatte"***

Oil on canvas,  $27\frac{3}{4} \times 41$  in.  
(70.5 × 104.1 cm)  
Bequest of Sam A. Lewisohn, 1951  
51.112.6

***Gray Weather, Grande Jatte***

Exposition des XX of 1889, Brussels  
Oil on canvas,  $27\frac{3}{4} \times 34$  in.  
(70.5 × 86.4 cm)  
Signed (lower left): Seurat  
Anticipated Bequest of Walter H. Annenberg

***Circus Sideshow***

Société des Artistes Indépendants of 1888  
Oil on canvas,  $39\frac{1}{4} \times 59$  in.  
(99.7 × 149.9 cm)  
Bequest of Stephen C. Clark, 1960  
61.101.17





51.112.6



61.101.17



**Maximilien Luce**

French, 1858–1941

***Morning, Interior***

The painting represents Gustave Perrot (died 1891/92), a close friend of Luce's and a fellow Neo-Impressionist.

Oil on canvas,  $25\frac{1}{2} \times 31\frac{7}{8}$  in.

(64.8 × 81 cm)

Signed and dated (lower right): Luce 90

Bequest of Miss Adelaide Milton de Groot

(1876–1967), 1967

67.187.80



67.187.80



1975.1.208

**Paul Signac**

French, 1863–1935

***View of Collioure***

Oil on canvas,  $24\frac{3}{4} \times 31\frac{1}{2}$  in.

(62.9 × 80 cm)

Signed, dated, and inscribed: (bottom left)

P.Signac.87; (bottom right) Op165

Robert Lehman Collection, 1975

1975.1.208

ROBERT LEHMAN COLLECTION

***The Jetty at Cassis***

Oil on canvas,  $18\frac{1}{4} \times 25\frac{5}{8}$  in.

(46.4 × 65.1 cm)

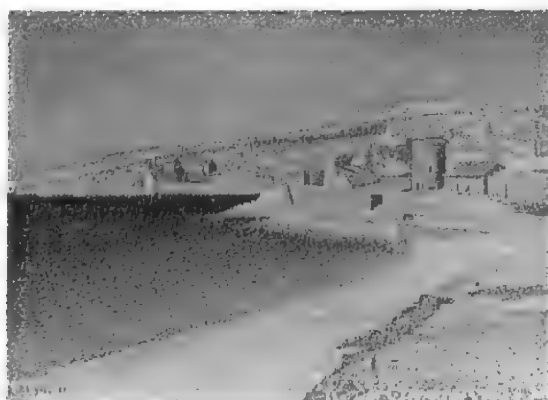
Signed, dated, and inscribed: (lower left)

P.Signac 89; (lower right) Op.198; (on

stretcher) La Jetée de Cassis – PS [monogram]

Bequest of Joan Whitney Payson, 1975

1976.201.19



1976.201.19



1975.1.210

***Paris: The Place Clichy***

Oil on wood,  $10\frac{3}{4} \times 14$  in.

(27.3 × 35.6 cm)

Signed and dated (lower right): Signac 89

Robert Lehman Collection, 1975

1975.1.210

ROBERT LEHMAN COLLECTION

***Concarneau: Fishing Boats***

Oil on canvas,  $25\frac{1}{2} \times 32$  in.

(64.8 × 81.3 cm)

Signed, dated, and inscribed: (bottom left)

P.Signac 91; (bottom right) Op. 220

Robert Lehman Collection, 1975

1975.1.209

ROBERT LEHMAN COLLECTION



1975.1.209



55.220.1

***View of the Port of Marseilles***

Oil on canvas,  $35 \times 45\frac{3}{4}$  in.

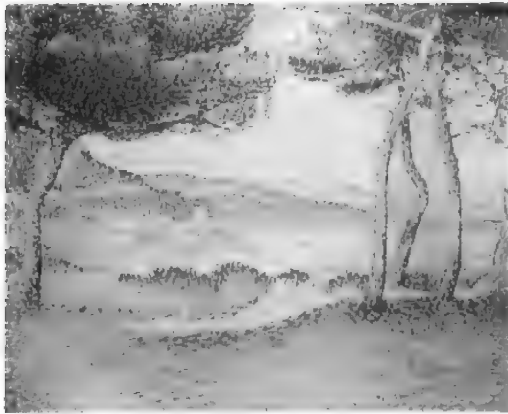
(88.9 × 116.2 cm)

Signed and dated (lower right): P Signac /

1905

Gift of Robert Lehman, 1955

55.220.1



1975.1.164



1975.1.163



1979.135.14



1976.201.15



67.187.108

### Henri-Edmond Cross (Henri-Edmond Delacroix)

French, 1856–1910

#### *Landscape with Pine Trees*

Oil on canvas, 21<sup>1</sup>/<sub>4</sub> × 25<sup>3</sup>/<sub>4</sub> in.

(54 × 65.4 cm)

Signed and dated (bottom left): henri Edmond Cross 96.

Robert Lehman Collection, 1975

1975.1.164

ROBERT LEHMAN COLLECTION

#### *Valley with a Fir Tree*

Oil on canvas, 29 × 35<sup>1</sup>/<sub>2</sub> in.

(73.7 × 90.2 cm)

Signed and dated (lower left): henri Edmond Cross 09

Robert Lehman Collection, 1975

1975.1.163

ROBERT LEHMAN COLLECTION

### Henri de Toulouse-Lautrec

French, 1864–1901

#### *René Grenier* (1861–1917)

Oil on wood, 13<sup>3</sup>/<sub>8</sub> × 10 in. (34 × 25.4 cm)

Inscribed (verso): Mon portrait par / Toulouse Lautrec / en 1887 / atelier rue Caulaincourt / [Grenier?] (My portrait by Toulouse Lautrec in 1887 studio rue Caulaincourt)

Bequest of Mary Cushing Fosburgh, 1978

1979.135.14

#### *Woman in the Garden of Monsieur Forest*

Oil on canvas, 21<sup>7</sup>/<sub>8</sub> × 18<sup>1</sup>/<sub>4</sub> in.

(55.6 × 46.4 cm)

Signed (lower left): HTLautrec [HTL in monogram]

Bequest of Joan Whitney Payson, 1975

1976.201.15

#### *The Streetwalker*

Oil on cardboard, 25<sup>1</sup>/<sub>2</sub> × 21 in.

(64.8 × 53.3 cm)

Signed (lower right): [HT]Lautrec [initials in monogram?]

Anticipated Bequest of Walter H. Annenberg

#### *The Englishman* (William Tom Warren, 1861–1934) at the *Moulin Rouge*

This painting is a study for a color lithograph commissioned in 1892.

Oil and gouache on cardboard,

33<sup>3</sup>/<sub>4</sub> × 26 in. (85.7 × 66 cm)

Signed (lower left): HTLautrec [HTL in monogram]

Bequest of Miss Adelaide Milton de Groot (1876–1967), 1967

67.187.108



51.33.2



64.153

**Henri de Toulouse-Lautrec**

French, 1864–1901

***The Sofa***Oil on cardboard, 24<sup>3</sup>/<sub>4</sub> × 31<sup>7</sup>/<sub>8</sub> in.

(62.9 × 81 cm)

Stamped (lower left): HTL [monogram]

Rogers Fund, 1951

51.33.2

***Madame Thadée Natanson*** (Misia Godebska, 1872–1950) ***at the Theater***This is a study for the cover design of the March 1895 issue of *L'Estampe originale*.Gouache on cardboard, 24<sup>1</sup>/<sub>2</sub> × 29<sup>1</sup>/<sub>2</sub> in.

(62.2 × 74.9 cm)

Signed, dated, and inscribed (lower right): à M<sup>rs</sup> Th, Natanson / Hommages de / HTLautrec [HTL in monogram] 95 (to Madame Thadée Natanson / With the compliments of / HTLautrec 95)Gift of Mr. and Mrs. Richard Rodgers, 1964  
64.153

1974.356.35



1974.356.36

**Henri-Gabriel Ibels** (1867–1936)Gouache on paper, 20<sup>1</sup>/<sub>2</sub> × 15<sup>1</sup>/<sub>2</sub> in.

(52.1 × 39.4 cm)

Signed and inscribed (lower right): Pour (for) / H G IBELS / HTLautrec [HTL in monogram]

Anticipated Bequest of Walter H. Annenberg

***Woman before a Mirror***Oil on wood, 24<sup>1</sup>/<sub>2</sub> × 18<sup>1</sup>/<sub>2</sub> in. (62.2 × 47 cm)

Signed and dated (upper left): HTLautrec

[HTL in monogram] '97

Anticipated Bequest of Walter H. Annenberg

***Émilie***Oil on wood, 16<sup>1</sup>/<sub>4</sub> × 12<sup>3</sup>/<sub>4</sub> in. (41.3 × 32.4 cm)

Signed and inscribed (lower left): à (to)

Emilie / HTLautrec [HTL in monogram]

The Lesley and Emma Sheafer Collection,

Bequest of Emma A. Sheafer, 1973

1974.356.35

***Mademoiselle Nys***Oil on unprimed wood, 10<sup>5</sup>/<sub>8</sub> × 8<sup>5</sup>/<sub>8</sub> in.

(27 × 21.9 cm)

Signed, dated, and inscribed (upper right): à

la famille / Nys (to the Nys family) /

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